GUIDE to the GOTHIC

An Annotated Bibliography of Criticism

Frederick S. Frank

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by

Frederick S. Frank

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This book is dedicated to

Nancy Uetz Frank

The gentlest of my Gothic phantoms

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PREFACE

Like the erratic literary fortunes of the Gothic novel itself, the history of the criticism of Gothic fiction has undergone several radical phases in the two centuries since the Gothic began. After the Gothic novel's inception at the clever hands of Horace Walpole in The Castle of Otranto (1764), the Gothic was celebrated and denigrated, plagiarized, satirized, and bowdlerized, and often written off as cheap and spurious sensationalism, only much later to be eulogized by reformed critics as one of the most accurate literary expressions of the modern moods of metaphysical anguish and existential dread.

Each of these diverse critical stances has its own peculiar validity. At its birth in the eighteenth century the Gothic immediately became a controversial genre and it remains so today. Its mutations range from the most psychologically sophisticated tale of terror to the crudest of money-makers. The earliest critics of the Gothic deplored its inartistic extremes and garish appeal, but they could not deny its energy nor could they suppress its popularity over the three decades between 1790 and 1820 when the English novel and the Gothic novel were one and the same species. The history of the criticism of Gothic fiction presents the paradox of many defensive critics trying desperately to gainsay the power of the Gothic to frighten, arouse, and delight every variety of reader, but often finding themselves entrapped by its lure. The Gothic could be and often was denounced, and it was especially vulnerable to parody; but few critics, however hostile, could dismiss its impact or disregard its influence. A typical early attitude may be seen in

Wordsworth's indictment of the Gothic in his Preface to the second edition of the Lyrical Ballads (1800). Surveying the public appetite for the hordes of Gothic titles flooding the literary marketplace in the 1790s, Wordsworth deplored the craving for "frantic novels" which he asserted did nothing more than pander to the "degrading thirst after outrageous stimulation."[1]

Wordsworth's charge that the Gothic lacked high seriousness, that it was an intellectually shallow and philosophically constrictive form, remained the basic complaint of a century of literary historians who were reluctant to dignify the Gothic as an important and significant albeit popular literary movement. Yet ironically, Wordsworth's own definition of poetry could also be applied to the inner dynamics of the best Gothic fiction of his age or of ours. In terms of the shift from the primacy of the intellect to the authority of the emotions brought on by Romanticism, the horror fiction of Mrs. Radcliffe, Monk Lewis, and their legion of imitators could be seen as an additional and darkly passionate example of "the spontaneous overflow of powerful feelings,"[2] the Wordsworthian definition of poetry. For Wordsworth, the ideal eruption of feeling was pastoral and quietly ecstatic; for the Gothic novelists, however, those same powerful feelings, too long held in check by the devices of civilization, displayed themselves as sexual, psychopathic, and revolutionary overflowings.

Between 1817 and 1917, the Gothic was not much written about, although much Gothic fiction continued to be written. We do encounter some isolated pronouncements, mostly negative, such as Carlyle's irate declaration after finishing The Monk that the book was "the most stupid and villainous"[3] novel he had ever read. It is a vulgar misreading of literary history to assume that all criticism of the Gothic followed the dictum of Carlyle or that Gothicism disappeared from the scene after Mary Shelley's Frankenstein (1818) and Charles Robert Maturin's Melmoth the Wanderer (1820). Instead, the Gothic impulse imbedded itself in the darker dreams of the Victorians and continued to flourish in submerged ways throughout the nineteenth century. Most of the Victorian novelists display definite Gothic tendencies as well as an awareness of the literal and symbolic usefulness of the technology of early Gothic fiction--the haunted castle, the subterranean network of dark corridors and supernatural surprises, the villain of malign eye and tormented and tormenting spirit, the menaced maiden of

superb conscience and, of course, the inconvenient corpse or resident specter. As a recent critic of Dickens's extensive reproductions of Gothic elements and effects has perceptively observed, in a work such as Bleak House, "Dickens portrays a haunted society, typified through the symbol of a haunted house bound to the past"[4] and complete with equivalent Gothic horrors.

After a century of critical neglect, misunderstanding, and embarrassment over Gothic literature, the critical climate began to grow more favorable to Gothic studies in the early twentieth century, particularly during the tense and troubled period between the two world wars. Images of the wasteland engendered by the actual horrors of the Western Front, the impermanence of civilization felt by the figures of the lost generation, and the mortality of humanity itself as sensed by the intelligentsia of all nations, restored the themes and events of the Gothic to a new plane of respectability as a fiction of ideas as well as supernatural atrocities. The major and minor Gothics of the late eighteenth and early nineteenth centuries were reread not so much for their contraptions as their conceptions of a world out of control. The vision of the Gothic world as dark, disordered, threatening, and fallen seemed to correspond with alarming accuracy to the social anxieties of the twenties and to the fascist monstrosities of the thirties which lurked just below the historical horizon. Freud's terminology and his explorations of an unconscious filled with savage desires and repressed hopes seemed to be foreshadowed in the nightmare imagery of the Gothic as well as its frenzied characters and lonely landscapes of the hidden self. The failure of value systems and the consequent victory of evil often depicted in the Gothic novel also merged naturally with the sinister implications of the id in Freud's psychology or the decline of the West in Oswald Spengler's pessimistic historiography.

Gradually, a few historically minded critics realized that the gap was closing between the outrageous fantasies of the eighteenth-century Gothic novel and the violent and chaotic historical and psychological facts of the twentieth century. Gothic fiction was again relevant to if not downright prophetic of a world deprived of the grand illusion of stability, being told that God was dead, unable to contain its own violent impulses to self-destruction, and about to fall beneath the Atomic shadow. Two early twentieth-century critics, Dorothy Scarborough and Edith Birkhead, expressed the new mood that the time had arrived to reassess the

Gothic as both reflective of its own period and germane to the distresses of the modern consciousness. "In Gothicism we find that the Deity disappears though the Devil remains,"[5] wrote Dorothy Scarborough in her study, The Supernatural in Modern English Fiction (1917). Scarborough also anticipated the central point about a fundamental psychic crisis of the Gothic, later enlarged upon by the great twentieth-century interpreters of the Gothic, Eino Railo, Montague Summers, Robert D. Mayo, Maurice Lévy, and Devendra Varma, when she observed that the primal Gothic conflict was "internal, between one's own selves."[6] This psychomachia, or war within the self, was always accompanied by the breakdown of any safe distancing between the Gothic dreamworld of violent involvements and waking reality itself. In The Tale of Terror: A Study of the Gothic Romance (1921), Edith Birkhead found in her historic reappraisal of Gothic fiction a universal and cathartic need, on the part of both readers and writers, for a literature of fear and holocaust. In the hands of writers of genius such as Poe, Hawthorne, and Henry James, the Gothic served as a means for exploring evil in its subtlest forms and became a way of inspiring terror of self.

The basic positions taken by Scarborough and Birkhead set the tone for much positive criticism of the underlying value of the Gothic for later twentieth-century commentators. Gothic fiction certainly does amuse and entertain, but diversion of the reader is not its sole aim or end. The Gothic engages us by showing us a world in which evil is stronger than good and disorder more likely than order. Homes and other places of former security are forbidding, unsafe, or deserted; social institutions are twisted, barbaric, and dehumanizing; once revered figures of authority such as parents or clergymen are sinister and despotic; motives are malign and devious; even children are fiendish and malicious. These irrational pictures of the self and society correspond to the doubts expressed by the modern temper over humanity's diminishing chances for surviving its own darkest urges. Although the Gothic traditionally requires some degree of a willing suspension of disbelief, it is not necessarily best understood as escapist literature; rather, it relates in some intimate symbolic ways to the politics, culture, art, and psychology of its time and ours. If there is a dominant trend in twentieth-century criticism of the Gothic, it is probably the developing outlook that the Gothic, like the tragic, is preoccupied thematically with problems of identity and mysteries of the self. In a recent bibliographical

essay on American Gothicism, Richard P. Benton identifies the power of the high Gothic as centering on problems of self:

> The Gothic makes us think: how much do we know about reality, about life and death, about the universe and God, about human personality and motivation, and about the course of our own destiny? How much do we know about good and evil, about what we should do and what we ought not to do? These are the kinds of questions that the high Gothic proposes through the psychological archetypes dredged out of the darker depths of human experience, symbols of our "primitive" thinking, the tigers we ride on within the unconscious depths of our inner selves.[7]

Modern criticism has now come to recognize that had the Gothic been merely a medium of superficial thrills and cheap stimulation as Wordsworth once thought, great writers would have scorned its diabolic props and crazed characters. Yet, the formal components of the Gothic are found in one great writer after another from the eighteenth to the twentieth centuries. Perhaps we can account for the longevity of the Gothic tradition by accepting the explanation of a recent bibliographer of the Gothic novel itself, who warns us that

> surely we must stop dismissing Gothic fiction as a frivolous manifestation of the Romantic fascination with the supernatural, the mysterious, the medieval, and see the genre as a principal part of Romanticism's darker side. By sheer bulk and wealth of detail, Gothic fiction provides much the most comprehensive literary expression of the present, dark, and fallen world against which Romanticism must measure the brightness of its Edens and New Jerusalems.[8]

ABOUT THE BIBLIOGRAPHY

No bibliography of so vast, vigorous, and ever-expanding a field as Gothic studies can be absolutely inclusive or even eclectic. As this preface is being written, more criticism of the Gothic in its many forms is also being

produced. Prior to the compilation of Guide to the Gothic there were few reliable charts to guide the student through the labyrinth of the extensive but widely scattered body of research on the subject. Earlier guides were not only limited in number but also selective rather than comprehensive. The best previous guide to the Gothic is Dan J. McNutt's The Eighteenth-Century Gothic Novel: An Annotated Bibliography of Criticism and Selected Texts (1974), but that work focuses on British Gothicism only, terminating arbitrarily at 1800. Because McNutt offers no coverage of American Gothic endeavors, perhaps the most fascinating area of development of a higher Gothic in the nineteenth century, its bibliographical overview of the Gothic remains fragmentary. Other bibliographical efforts have appeared in the form of essays and monographic checklists. While these sources have their usefulness, they usually lack annotation and exclude continental Gothicism; nor do they include such subject areas as "Writing the Gothic Novel" and "Manifestations of the Gothic in Popular Culture," topics included in the 126 sections of the present Guide to the Gothic. By concentrating on a collection of all research published on the Gothic between 1900 and 1982, the Guide attempts to be comprehensive and as compendious as possible.

The best guide to the Guide is its own table of contents. The descriptive arrangement of the categories is as elementary, compact, and chronological as possible and follows those procedures best suited to easing and simplifying the investigator's route through the maze of Gothic criticism. The construction of the Guide is heavily author-oriented, with cross-references in those cases where several categories of information must be consolidated, as in the sections on Bram Stoker's Dracula and its natural counterpart, "Vampires and Vampirism." Translations of the copious scholarly writing on the Gothic in foreign languages may also be located at the beginning of the itemizations. For systematic rapidity of reference, all entries, including the cross-references, have been assigned a single number, but the cross-references themselves have not been annotated. Two indexes have been provided to enhance the researcher's task. The first, an index of critics, includes the name of every contributor, including general editors of collections and translators, thus enabling the student to trace the critical titles of a given scholar or to find a specific piece of criticism when only the critic's name is known. The second index, an index of authors, artists, and actors, directs the user to writers not mentioned in the table of contents. This second index

is particularly useful for accumulating information on Gothicism and the individual Romantic poets such as Byron and Coleridge. In all cases, the criteria of simplicity and accessibility have dictated my method of indexing, just as they have governed the structure of the Guide itself. Only in the final section on film criticism will the user experience some degree of omissiveness. Rather than offer nothing at all on that most prolific branch of twentieth-century Gothicism, the horror film, I chose to be highly selective. A complete guide to the Gothic cinema would be a voluminous undertaking just by itself.

The Guide is explicitly designed to serve the ends of both casual and serious students of the Gothic and is organized to meet the separate needs of both readers and researchers. The Guide may be consulted on a highly selective basis by the user who is concerned only with a single author, period, or supernatural motif (such as the legend of the Wandering Jew or death by spontaneous combustion), but it also may be perused as a chronicle of changing critical attitudes toward the Gothic. Students who study the whole history of the Gothic soon realize that there are many Gothics and that the same multiplicity seems true of Gothic criticism as well.

This preface to the Gothic must include mention of those who assisted me in these labors. The staffs of the Pelletier Library of Allegheny College and the Alderman Library of the University of Virginia were especially patient, helpful, and astonishingly tolerant of every one of my many bizarre requests. Dean Andrew T. Ford of Allegheny College furnished that most valuable of all bequests--an early sabbatic leave which allowed me to guide this guide to its completion. My dearest debt is reserved for my wife, Nancy Uetz Frank, who was at my side down every dark bibliographical corridor and whose perpetual care can never be repaid. Whatever the intangible rewards of literary scholarship may be, she deserves to share them all equally with the author.

NOTES

1. William Wordsworth, "Preface to the Second Edition of the Lyrical Ballads," in The Complete Poetical Works of William Wordsworth (Boston: Houghton, Mifflin, 1911), X, p. 11.

2. Ibid., p. 9.

3. Thomas Carlyle, Letter of September 25, 1817, to James Johnstone, in The Early Letters of Thomas Carlyle, ed. Charles Eliot Norton (London and New York: Houghton, Mifflin, I, p. 121.

4. James H. Maddox, Jr. "The Survival of Gothic Romance in the Nineteenth-Century Novel: A Study of Scott, Charlotte Brontë, and Dickens," Dissertation Abstracts International, 32 (1971): 442A (Yale University).

5. Dorothy Scarborough, The Supernatural in Modern English Fiction (New York: Putnam, 1917; Rpt. New York: Octagon, 1967), p. 7.

6. Ibid., p. 76.

7. Richard P. Benton, "The Problems of Literary Gothicism," Emerson Society Quarterly, 18 (1972): 7-8.

8. Ann B. Tracy, The Gothic Novel, 1790-1830: Plot Summaries and Index to Motifs (Lexington, KY: University Press of Kentucky, 1981), p. 10.

GUIDE TO THE GOTHIC

PREVIOUS GUIDES TO THE GOTHIC

0001. Ashley, Mike. "Reference Sources--Biography, Autobiography, and Bibliography, Criticism, Indexes, and General Reference, Periodicals, Societies, and Organizations, Awards, and Research Collections," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R.R. Bowker, 1981, pp. 455-500.

Collects and annotates 75 biographical references, 97 critical references, 12 award references, and 27 identifications of research collections. As a tool for the Gothic researcher, Ashley's bibliography is highly omissive, with limited usefulness and marginal accuracy. For example, the most famous collection of Gothic novels in the world, the Sadleir-Black Collection, is overlooked.

0002. Black, Robert K. "The Sadleir-Black Gothic Collection." (See 2444)

0003. Blakey, Dorothy. The Minerva Press, 1790-1820. London: Oxford Press for the Bibliographical Society, 1939.

A thorough and fascinating compilation of the publishing activities of William Lane's Minerva Press, the chief manufacturer and outlet of lurid Gothics as well as "the chief purveyor of the circulating library novel." Bibliographical data is organized by year of publication with typical prices also noted. The chapters, "Forgotten Favourites" (pp. 48-71) and "The Circulating Library" (pp. 111-124) are indispensable to the student of the Gothic period.

0004. Bleiler, E. F. The Checklist of Science-Fiction and Supernatural Fiction. Glen Rock, NJ: Firebell Books, 1978.

Previously published under the title The Checklist of Fantastic Literature: A Bibliography of Fantasy, Weird, and Science Fiction Books Published in the English Language, Preface by Melvin Korshak. Chicago: Shasta, 1948. An extensively itemized and valuable bibliography of primary sources in the field of supernatural studies. Each entry is classified according to theme.

0005. Block, Andrew. The English Novel; A Catalogue: 1740-1850. London: Grafton, 1939.

A bibliographical compendium of the literature of the novel designating book titles published between 1740 and 1850. Gothic titles, of which there are many, are not segregated but must be extrapolated from the larger listings.

0006. Brauchli, Jakob. Der Englische schauer-roman um 1800: Unter berücksichtigung der unbekannten bücher; ein beitrag zur geschichte der volksliteratur. Weida, Germany: Thomas & Hubert, 1928.

Translation: The English Shudder Novel Around 1800: Together with a Consideration of the Unknown Texts; A Contribution to the History of Popular Literature. Although denounced as ignorant and non-directive by Montague Summers in The Gothic Quest, the Brauchli bibliography of primary Gothicism remains valuable for the student of the Schauerroman or shudder novel. Entries are not annotated, print is minuscule, and publication data is often missing or erroneous. Nevertheless, Brauchli's lists are indispensable to the study of the subject and they can survive Summers's complaint that they "are not merely incomplete but muddled in their arrangement."

0007. Crawford, Gary W. "The Modern Masters: 1920-1980," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R.R. Bowker, 1981, pp. 276-369.

This bibliography of modern Gothic titles consists of 311 entries covering among many others the work of Shirley Jackson, Fritz Leiber, and H.P. Lovecraft. The introductory essay emphasizes the perpetuity of the tale of terror. Gothic will beget Gothic because "We are fascinated at the darkness within us. And as we grow into another age, we will no doubt be forced to look deeper within."

0007A. D'Arch Smith, Timothy. A Bibliography of the Works of Montague Summers. London: Nicholas Vane, 1964.

Presents a wealth of bibliographical information about both the extensive published work and the projected enterprises of the twentieth century's most astute rediscoverer and critic of the English Gothic novel. A full portrait of Montague Summers (1880-1948) as master of the Gothic and as indefatigible demonologist emerges from D'Arch Smith's memoir.

0008. Eng, Steve. "Supernatural Verse in English," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R.R. Bowker, 1981, pp. 401-452.

A bibliographical survey of horrific and nightmare poetry from the pre-Gothic melancholy of the Elizabethans, through the Ossianic musings of the Graveyard School to the macabre visions of the decadents and modern romantics. The introductory essay mentions many titles and the bibliography itself is a compilation of 63 items. Of special interest is Eng's decipherment of the publication perplex surrounding Monk Lewis's Tales of Wonder (1801).

0009. Fisher, Benjamin Franklin IV. "Ancilla to the Gothic Tradition: A Supplementary Bibliography," American Transcendental Quarterly, 30 (1976): 22-36.

A non-annotated checklist of English and American Gothic sources and analogues. Some items are marginal.

0010. _____. "The Residual Gothic Impulse: 1824-1873," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R. R. Bowker, 1981, pp. 176-220.

The bibliography assembles and annotates 101 items of interest to students of Victorian Gothicism embracing the period 1824 to 1873. Since its subject is the "residual" Gothic impulse, the bibliography "indicates the various directions taken by literary Gothicism, so divergent in spots as to become well-nigh obliterated as the nineteenth century wore on."

0011. Frank, Frederick S. "The Gothic Novel: A Checklist of Modern Criticism," Bulletin of Bibliography, 30 (1973): 45-54.

A first bibliography of secondary sources on Gothicism categorically arranged under 11 subject headings and selectively annotated.

0012. _____. "Correspondence--From Frederick S. Frank and John A. Stoler," Papers of the Bibliographical Society of America, 70 (1976): 513-515.

Responds to Stoler's objections to the 1973 bibliography of secondary studies on Gothicism published in the Bulletin of Bibliography by Frank (see 0011). Points out some errors in Dan J. McNutt's bibliography, The Eighteenth-Century Gothic Novel: An Annotated Bibliography of Criticism and Important Texts (1975).

0013. _____. "The Gothic Novel: A Second Bibliography of Criticism," Bulletin of Bibliography, 35 (1978): 1-14, 52.

An extension of the survey of Gothic novel criticism which updates the primal bibliographic study of the field appearing in BB, 30 (1973) as cited above. The 11 original categories are preserved.

0014. _____, Gary W. Crawford, and Benjamin Franklin Fisher IV. "The 1978 Bibliography of Gothic Studies," Gothic: The Review of Supernatural Horror Fiction, 1 (1979): 65-67.

A first bibliographical attempt to assemble an annual compilation of secondary research and writing on Gothic fiction and related areas of supernatural studies. The bibliography shows 54 items.

0015. _____, Gary W. Crawford, and Benjamin Franklin Fisher IV. "The 1979 Bibliography of Gothic Studies," Gothic: The Review of Supernatural Horror Fiction, 2 (1980): 48-52.

Another annotated compilation of scholarship on the Gothic of all periods for the year 1979. The bibliography's compartments are: Bibliographical and Textual Studies; General Studies; Authors and Comparative Studies.

0016. _____. "The Gothic Romance: 1762-1820," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R.R. Bowker, 1981, pp. 3-175.

A primary bibliography of Gothic fiction during its major phase covering British, American, and continental specimens of Gothic activity between 1762 and 1820. The 422 entries refer to Gothic novels, translations, sham translations, Gothic plays, shilling shockers, blue books, and every other form of Gothic literary endeavor on the scene in "the 60 prolific years between Thomas Leland's Longsword (1762) and Charles Robert Maturin's Melmoth the Wanderer (1820)."

0017. Hagen, Ordean A. Who Done It? A Guide to Detective, Mystery, and Suspense Fiction. New York: R.R. Bowker, 1969.

Although devoted principally to mystery fiction, this bibliographical tool also collects numerous Gothic titles under the category of suspense. The examples provided suggest the highly blurred line of demarcation between Gothic fiction and one of its offshoots, the novel of detection and crime.

0018. Haining, Peter. "Foreword," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R.R. Bowker, 1981, pp. vii-x.

Distinguishes between the horror story and the ghost story and advises us that although "we may be nervous about what paths the horror story can lead us along, we should never be afraid of the genre itself."

0019. Hawkins, Jean. "Ghost Stories and Tales of the Supernatural," Bulletin of Bibliography, 5 (1909): 142-145; 168-171.

As stated in the introduction, the purpose of the bibliography is "to supply the constant demand for ghost stories which are hard to find because they are often short stories hidden in collections."

0020. Hubin, Allen J. The Bibliography of Crime Fiction: 1749-1975. Listing All Mystery, Detective, Suspense, Police, and Gothic Fiction in Book Form Published in the English Language. Del Mar, CA: Publisher's, 1979.

The work is actually a selective bibliography and of limited value for Gothic researchers.

0021. Lévy, Maurice. "Bibliographie chronologique du roman 'gothique' 1764-1824," pp. 684-708. (See 0115)

An excellent bibliographical supplement to Lévy's massive history of the English Gothic novel. The lists offer the student of the Gothic valuable data on the novels themselves as well as citations of secondary sources not available elsewhere.

0022. _____. "English Gothic and the French Imagination: A Calendar of Translations," in The Gothic Imagination: Essays in Dark Romanticism, ed. G. R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 150-176.

Explains the plethora of French translations as follows: "The best of the Gothic novels--the worst too in some cases--found eager translators: persons of the highest social rank left resourceless by the Revolution, or formerly influential members of the political circles now fallen into disgrace or temporary neglect."

0023. Mayo, Robert D. The English Novel in the Magazines, 1740-1815: With a Catalogue of 1375 Magazine Novels and Novelettes. Evanston, IL: Northwestern University Press, 1963.

In surveying more than 400 eighteenth- and nineteenth-century magazines, Mayo displays the wide vogue and popularity of the Gothic tale in crude or plagiarized versions, in abridgements of longer Gothics, and in its own original mold. Speculates on the basis of the evidence that perhaps "a third of all fiction published in volume form between 1796 and 1807 was frankly 'Gothic' in character, or at least included important scenes of sentimental terror." E. W. Pitcher added 81 new items to Mayo's survey in Library, 31 (1976): 20-30.

0024. McNamee, Lawrence F. "Monk Lewis and the Gothic Novel." (See 0565)

0025. McNutt, Dan J. The Eighteenth-Century Gothic Novel: An Annotated Bibliography of Criticism and Important Texts. New York: Garland, 1974.

Has a foreword by the Gothicists par excellence, Maurice Lévy and Devendra P. Varma. The book presents thoroughly annotated and detailed bibliographies of Horace Walpole, Clara Reeve, Charlotte Smith, Ann Radcliffe, Matthew Gregory Lewis, and William Beckford. Also presents separate chapters on such topics as the aesthetic background, movie monsters, and the Gothic legacy. Although McNutt's coverage is not compendious and although some of his selections appear marginal to Gothic purists, his mapping of Gothic terrain remains an imperative vademecum for all students of the period and subject.

0026. Mussell, Kay J. "Gothic Novels," in Handbook of American Popular Culture, ed. M. Thomas Inge. Westport, CT: Greenwood Press, 1978, pp. 151-169.

A bibliographical essay which provides a "Historic Outline" of the genre as well as a four page non-annotated checklist of secondary sources relating to the Gothic in its popular manifestations. Mussell acknowledges the bibliographical vastness of the field when she writes: "Although the Gothic novel as a form is capable of containing and exploring sensitive and sophisticated questions in fiction, as shown by the work of such writers as Poe and Hawthorne, in its popular version, it has been a formulaic and predictable kind of fiction. It is clear that there is much more research and study to be done on Gothic novels, for their continued popularity over the last two centuries shows that they are significant cultural indicators of the interests, tastes, tensions, and values of their primarily female audience."

0027. _____. Women's Gothic and Romantic Fiction: A Reference Guide. Westport, CT: Greenwood Press, 1981.

Consists of six chapters, each one a bibliographical essay of scholarship done on Gothic and romantic fiction oriented toward female readers and writers. Chapters 3 and 4, "Related Genres, Mystery Stories, Governess Stories, Melodrama, and Film Adaptations" and "Literary and Social History Approaches to Gothic and Romantic Fiction" confirm the compiler's thesis that "the world of the Gothic novel offers vicarious danger and romantic fantasy of a type that is particularly appealing to female readers." Whether the Gothic ought to be treated as the exclusive product of a feminist tradition, however, is a point worth debating; in the case of a reference work, it is a narrowing proposition.

0028. Radcliffe, Elsa J. Gothic Novels of the Twentieth Century: An Annotated Bibliography. Metuchen, NJ: Scarecrow Press, 1979.

Amusing as well as edifying, this grand and not-so-gory census of drugstore and garden-club Gothic along with many other forms of trashcan Gothic produced by the modern paperback industry collects and grades 1,973 Gothic titles. Although many titles which masquerade under the Gothic rubric fall below even the most modest literary standards, "the main purpose of the Radcliffe bibliography is to help the reader find the many wonderful books that do meet these standards or exceed them." A bit of information is given about each author and the index of titles does double duty as a Gothophiliac's reading list.

0029. "The Sadleir-Black Gothic Collection, A Pamphlet." (See 2447)

0030. Siemon, Fred. Ghost Story Index: An Author-Title Index to More than 2,200 Stories of Ghosts, Horrors, and the Macabre Appearing in 190 Books and Anthologies. San Jose, CA and Monroe, NY: Library Research Associates, 1967.

A cross-indexed bibliography which directs the reader or researcher to various Gothic examples of the supernatural short story appearing in anthologies and short story omnibi. Should be consulted as a lowlevel rather than a highlevel bibliographical aid in Gothic studies and is particularly weak in its coverage of eighteenth-century material.

0031. Smith, Timothy D'Arch. (See 0007A)

0032. Stoler, John A. "One Hundred Years of English Gothic Fiction from Walpole's Castle of Otranto (1764) to Le Fanu's Uncle Silas (1864): A Selected Annotated Bibliography of Criticism," Erasmus Press Microfilm Series, 1975.

Refers the Gothic researcher to major and landmark pieces of Gothic novel and Gothic tale criticism in a checklist format.

0033. Streeter, Harold W. The Eighteenth-Century English Novel in French Translation, A Bibliographical Study. New York: B. Blom, 1970.

Originally published in 1936 by the Institute of French Studies, Columbia University, Streeter's compilation is a superlative source

for tracing the rapid and plentiful translations of English Gothic fiction into French. Under the section, "The Main Channels of the Diffusion of the English Novel through French Translations (1705-1805)," is a sub-section entitled "The Gothic Romance in France: Walpole, Reeve, Lewis, Radcliffe." Streeter points out that "During these last few years of the century, the influence of the Radcliffean school progressed with astonishing rapidity. Ghosts galore and unbelievable crimes and mysteries descended in profusion upon a public greedy for atrocities." Also offers a summary list of novels as well as a glossary of spurious translations.

0034. Sullivan, Jack. "Psychological, Antiquarian, and Cosmic Horror 1872-1919," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R. R. Bowker, 1981, pp. 221-275.

A selective bibliographical survey of the energetic field of supernatural and Gothic fiction during the late Victorian, Edwardian, Georgian, and Great War eras. The Bibliography lists and annotates 260 titles which in Sullivan's estimate convey a "variety of horror modes from the 'pleasantly uncomfortable' chills of the M. R. James school to the extravagant nightmares of the visionaries." For unexplained reasons, some titles which should be annotated are only listed (e. g., entries on Ambrose Bierce and Algernon Blackwood).

0035. Summers, Montague. A Gothic Bibliography. London: Fortune Press, 1941; Rpt. New York: Russell and Russell, 1964.

Meant to serve as a bibliographical sequel to his Gothic Quest (1938), Summers's magnum opus is a fascinating and frustrating treasure chest of Gothic artifacts as well as a massive tabulation of forgotten fiction of all types. Summers includes many titles that are distinctly un-Gothic and anti-Gothic and he imposes no discernible boundaries on his inventory of the period. The result is a tome which is difficult to use and frequently misleading. Yet, A Gothic Bibliography must be recognized as the pioneering primary reference tool for wending one's bibliographical way through the Gothic labyrinth. The format is dual consisting first of an index of authors showing each writer's entire canon followed by a "Title Index" listing and occasionally annotating all books previously shown under the authors. In his preface, Summers acknowledges the ongoing need for comprehensive and accurate bibliographical work in the Gothic field: "I am very well aware that full-dress bibliographies of Lewis, of Maturin, and (above all) of Mrs. Radcliffe are badly needed. Meanwhile I believe this present bibliography with all its shortcomings will be found to give something that has not been attempted before, and thus it will in its measure fill a very sensible gap."

0036. Tracy, Ann B. The Gothic Novel 1790-1830: Plot Summaries and Index to Motifs. Lexington, KY: University Press of Kentucky, 1981.

Offers the Gothic researcher 208 synopses of English Gothic novels published between 1767 and 1830. Each plot summary is highly detailed but contains no critical judgment of the work's value in intellectual history or as Gothic literature. In a brief but incisive intro-

duction, Tracy justifies the current need for close knowledge of Gothic plots when she writes that "Surely we must stop dismissing Gothic fiction as a frivolous manifestation of the Romantic fascination with the supernatural, the mysterious, the medieval, and see the genre as a principal part of Romanticism's darker side."

0037. Tymn, Marshall B. "Preface," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R. R. Bowker, 1981, pp. xi-xiii.

In his preface to the 12 chapters of the book, Tymn defines the format of the reference tool as a source for "building core collections in libraries and as a comprehensive introduction to horror literature and its related activities." The reference itself is a somewhat uneven volume in terms of both quality of annotation and coverage of periods.

0038. Weinberg, Robert. "The Horror Pulps 1933-1940," in Horror Literature: A Core Collection and Reference Guide, ed. Marshall B. Tymn. New York: R. R. Bowker, 1981, pp. 370-397.

A historical bibliography which includes 15 items giving the publication history of lurid pulp magazines from Dime Mystery (1933) to Real Mystery (1940). Discusses art work, unofficial government censorship, mass audience trade techniques, and the place of horror pulps in cultural history. Weinberg writes, "Mistrust of big business was a common theme and implicit in nearly all the stories. The city was presented as a vast, uncaring metropolis, where people died and no one noticed."

ENGLISH GOTHIC

1. General Histories, Definitions, and Theories

0039. Anglo, Michael. "Gothic Foundations," in Penny Dreadfuls and Other Victorian Horrors. London: Jupiter, 1978.

The opening chapter, "Gothic Foundations," traces the Gothic origins of cheap Victorian sensation fiction as well as the tawdry "bloods" which flooded the literary marketplaces in the 1840s and 1850s. The Victorian penny dreadfuls were the deflated descendants of the shilling shockers of the early 1800s.

0040. Arnaud, Pierre. "Crime et châtiment dans le roman romantique," in La Mort, le fantastique, le surnaturel du XVIe siècle a l'époque romantique, ed. Michele Plaisant. Villeneuve d'Ascq: Centre de Recherches sur l'Angleterre des Tudors à la Régence, Université de Lille III, Presse Universitaire de Lisle, Switzerland, 1981, pp. 165-171.

Translation: "Crime and Punishment in the Romantic Novel," in Death, the Fantastic, the Supernatural from the Sixteenth Century to the Romantic Epoch."

0041. Astle, Richard Sharp. "Structures of Ideology in the English Gothic Novel," Dissertation Abstracts International, 38 (1978): 5490A (University of California at San Diego).

Presents a strong case for understanding the ideology of the Gothic in the context of revolutionary thought. The thesis is as follows: "The Gothic can be made legible by allusion to: the issues of the French Revolution (individualism versus parental tyranny), the emergence of Oedipal psychologistics, and the decline of rationalism into rationalization." Classifies Mary Shelley's Frankenstein as a "Regency Gothic."

0042. Baker, Donald Whitelaw. "Themes of Terror in Nineteenth-Century English Fiction: The Shift to the Internal," Dissertation Abstracts, 16 (1956): 118-119 (Brown University).

Examines the Gothic heritage in the serious fictions of the Victorians. With Dickens, Collins, Henry James, and many others, peril of mind and horror of conscience marked the Gothic "shift to the internal."

0043. Baker, Ernest. "The Novel of Sentiment and the Gothic Romance," in The History of the English Novel. New York: Barnes and Noble, 1924-1939; Rpt. 1975, V, pp. 175-227.

Although hostile to the Gothic spirit, Baker's history contains important and factually valuable summaries of the major and minor Goths and their works. Included are discussions of Walpole, Clara Reeve, the Lee Sisters, Charlotte Smith, William Beckford, America's Charles Brockden Brown, the Shelleys, and Maturin. Baker is particularly inimical to Lewis's Monk describing it as the "Golgotha style of romancing," but is more appreciative of Maturin whose Gothic artistry makes him stand out for Baker as "one of those geniuses who make plagiarism a fine art justified by results."

0044. Barclay, Glen St. John. Anatomy of Horror: The Masters of Occult Fiction, New York: St. Martin's Press, 1978.

Not very knowledgeable of the Gothic, but does include critical estimates of such masters as Bram Stoker, Le Fanu, Dennis Wheatley, H. P. Lovecraft, and H. Rider Haggard. Barclay exaggerates the now tedious thesis that Gothic writers were all sexually disturbed or unbalanced.

0045. Bassin, Henry A. "The Gothic Transformation: Developments in the British Gothic Romance," Dissertation Abstracts International, 35 (1974): 6700A (Indiana University).

Reviews the Gothic movement and says that in its Victorian form "the Gothic is exorcized to emphasize the value of and need for fully elaborated social systems."

0046. Baugh, Albert C. "Gothic Romance and the Novel of Doctrine," in A Literary History of England. New York: Appleton-Century-Crofts, 1948, pp. 1192-1199.

An adequate if somewhat pedestrian placement of the Gothic romance in the literary and intellectual history of the eighteenth century. Links the decline of Gothicism with the rise of the major Romantics and comments upon the anti-Catholic content of Gothic fiction in the 1790s. "The anti-sacerdotalism of both Mrs. Radcliffe and Lewis had deep roots in Protestant prejudice and roots of more recent growth in the attacks of the Jesuits in many continental countries."

0047. Bayer-Berenbaum, Linda. "The Expansion of Consciousness in Gothic Literature and Art," Dissertation Abstracts International, 37 (1977): 4361A-4362A (Florida State University).

The dissertation proposes "a new definition of Gothicism based on the expansion of consciousness and the intensification of experience in Gothic literature and art." Has material on Maturin's Melmoth, Le Fanu's Uncle Silas, Bulwer-Lytton's "The Haunters and the Haunted," Mary Shelley's Frankenstein, and Victoria Holt's On the Night of the Seventh Moon.

0048. _____. The Gothic Imagination: Expansion in Gothic Literature and Art. Rutherford, Madison, and Teaneck, NJ: Fairleigh Dickinson University Press, 1982.

With chapters on "Literary Gothicism," "The Relationship of Gothic Art to Literature," and various individual Gothic novelists, the study is interdisciplinary in nature and undertakes to disclose the points of commonality between architectural Gothicism and the motifs of Gothic literature. "Expansion" means the kind of awareness underscored by the Gothic movement, for "Gothicism insists that what is customarily hallowed as real by society and its language is but a small portion of a greater reality of monstrous proportion and immeasurable power. The peculiarly Gothic quality of this extended reality is its immanence, its integral, inescapable connection to the world around us."

0049. Beers, Henry A. "The Gothic Revival," in A History of English Romanticism in the Eighteenth Century. New York: Henry Holt, 1926, pp. 221-264.

An erudite but dated study of the literary and architectural sources of Gothic taste in the mid-eighteenth century. Although Beers echoes the older prejudice against the Gothic as a worthwhile literary enterprise, he makes a number of astute comments about the ascendancy and influence of the form. Of Walpole, he writes, "It is impossible at this day to take The Castle of Otranto seriously and hard to explain the respect with which it was once mentioned by writers of authority." But Beers's further reflection that "it is the castle itself that is the hero of the book" seems sound enough. If Walpole is damned, the mother of the Gothic novel, Mrs. Radcliffe, is praised: "If she did not invent a new shudder, as Hugo said of Baudelaire, she gave at least a new turn to the old fashioned ghost story."

0050. Bhalla, Alok. "Shades of the Preternatural: Thematic and Structural Essays on the Gothic Novel," Dissertation Abstracts International, 39 (1978): 2948A-2949A (Kent State University).

A social-political interpretation of the Gothic which argues that the Gothic novel is grounded in the concretely defined social and material conditions of the age. Maintains that "Gothic novels offer a cruel discourse on the coercive political, economic, and sexual arrangements of the age."

0051. Birkhead, Edith. "Sentiment and Sensibility in the Eighteenth-Century Novel," Essays and Studies, 11 (1925): 22-116.

This companion essay to Birkhead's essential history of the tale of terror traces the sentimental and lachrymose strains in the novels of Richardson, Sterne, and Mackenzie as these influenced the delicate emotions of Mrs. Radcliffe's eternally threatened heroines.

0052. _____. The Tale of Terror: A Study of the Gothic Romance. London: Constable, 1921; Rpt. New York: Russell and Russell, 1963.

Synoptic in its approach to the Gothic romance, Birkhead's historical survey of the Gothic remains a valuable specimen of the

serious critical interest in the form which began in the 1920s. In addition to chapters on the standard Gothic novelists, the book also offers sections on "Scott and the Novel of Terror," "Godwin and the Rosicrucian Novel," and an anticipatory consideration of American Gothicism, "American Tales of Terror." The primary critical virtue of the Birkhead study is its steady insistence on the importance of the Gothic genre to the scope of literature as a whole.

0053. Bland, D. S. "Endangering the Reader's Neck: Background Description in the Novel," Criticism, 3 (1961): 121-139.

A generalized essay which groups Gothic with non-Gothic writers in pursuing the thesis that symbolic landscaping as a motif for the insular lives of the characters began with Walpole and was refined into a fine art by Mrs. Radcliffe. Fielding, Austen, Scott, and Dickens are also discussed for their contributions to "a deliberate association of mood and situation with setting."

0054. Blondel, Jacques. "On 'Metaphysical Prisons,'" Durham University Journal, 32 (1971): 133-138.

The essay examines the popular motif of incarceration or immurement in the Gothic novel, collecting examples of enclosure from the major and minor Gothics of the eighteenth century. Reads the situation of confinement as the Gothic novelists' assault upon those "tidy prisons" of the mind fostered by the over-rationalism of the Enlightenment. Views the Gothic from a revolutionary angle as the sort of fiction which penetrated "beneath the level of conscience and consciousness" to question the false order perpetrated by Enlightenment optimism.

0055. Bowman, Barbara. "The Gothic Novel: A Structuralist Inquiry," Dissertation Abstracts International, 38 (1978): 4175A (University of Maryland).

The chief structural principle of the Gothic is psychological since "the structure of events challenges the central character as a dream challenges a dreamer." Tests this assumption against the text of several Gothic novels.

0056. Breitlinger, Eckard. Der Tod in englischen roman um 1800: Untersuchungen zum englischen schauerroman. (See 1972)

0057. Burra, Peter. "Baroque and Gothic Sentimentalism," Farrago, 3 (1930): 159-182.

Scrutinizes the extreme emotional tendencies toward the extraction of pleasure from astonishment, supernatural awe, and lavish cruelty in the art and literature of the seventeenth and eighteenth centuries.

0058. Church, Elizabeth. "The Gothic Romance: Its Origins and Development," Doctoral Dissertation, Harvard University, 1913.

An early twentieth-century specimen of speculative scholarship in the field of Gothic studies. Contains six chapters, the most useful of which are the final three. These sections are devoted to definition and classification of the various sub-types of Gothic ro-

mance after Walpole's Otranto. Church's work can be taken as an indicator of newly aroused critical interest in the Gothic after a century of denigration by scholars. Has an appendix that lists 399 Gothic romances.

0059. Church, Reginald C. "Classic History and the Gothic Romance," in English Literature in the Eighteenth Century; With a Preface on the Relations between Literary History and Literary Criticism. London: University Tutorial Press, 1953.

A general history of Gothic moods and fashions which attributes the rise of the Gothic to the decay of faith in neo-classical ideals.

0060. Coleman, William E. "On the Discrimination of Gothicisms," Dissertation Abstracts International, 31 (1970): 2871A (City University of New York).

An analysis of Frankenstein is included in this survey of the major traits of Gothicism from Smollett's Ferdinand Count Fathom (1753) to Maturin's Melmoth the Wanderer (1820). Gothicism's preoccupation with incest, eroticism, and intellectual overreaching as well as its pictures of obsessive characters driven by paranoia or lust for power helped to expand "the parameters of character development" for English fiction.

0061. _____. On the Discrimination of Gothicisms. New York: Arno Press, 1980.

A revised version of Coleman's dissertation which places the Gothic novel in the mainstream of dark Romanticism with its emphasis upon incest, erotic aberration, psychopathic energy, and other delusions of self-power and self-fear.

0062. Cooke, Arthur. "Some Side-lights on the Theory of Gothic Romance," Modern Language Quarterly, 12 (1951): 429-436.

Studies the aesthetic development of the Gothic romance and theorizes that "in the earlier Gothic romances all the supernatural elements had been supposedly genuine. The author did not feel called upon to explain his ghostly agencies; they were used solely to add terror and mystery to the narrative, and their appeal was entirely to the imagination of the reader, not to the intellect. With the introduction of the explained supernatural, however, this basic appeal was considerably changed."

0063. Crawford, Gary W. "The Modern Masters 1920-1980," in Horror Literature: A Core Collection and Reference Guide. (See 0007)

0064. Doe, Donald Bartlett. "The Sublime as an Aesthetic Correlative: A Study of Late Eighteenth-Century Aesthetic Theory, Landscape Painting, and Gothic Drama." (See 1057)

0065. Doody, Margaret Anne. "Deserts, Ruins, and Troubled Waters: Female Dreams in Fiction and the Development of the Gothic Novel," Genre, 10 (1977): 529-572.

Discusses the female dreams of Sophia Lee, Charlotte Smith, Ann Radcliffe and others who used the Gothic to present nightmares of guilt and rage aroused by feelings of inferiority. The Gothic novel made such secret nightmares public and liberated the novel as a vehicle for exploring deep frustrations and submerged violence. The Radcliffean hero-villain displays "the inner rage and anxiety that had formerly been the exclusive feelings of women."

0066. Duffy, Maureen. "Gothick Horror," in The Erotic World of Faery. London: Hodder and Stoughton, 1972.

Described by a reviewer as "Satan's plenty," the book is a Freudian reading of folklore and popular superstition with special stress on phallicism. Gothick horror is part of the erotic world of faery because of its supernatural encroachments, hostility to Christianity, approval of permissiveness, and flaunting of the incest taboo. Reviewed in New Statesman, November 10, 1972, p. 687.

0067. Ehlers, Leigh Ann. "From Polarity to Perspective: The Development of Structure and Character in Gothic Fiction," Dissertation Abstracts International, 39 (1978): 294A (University of Florida).

Draws the conclusions that "Gothic fiction reveals a fundamental change from polarity to perspective, from romance to novel, from Christian to secular" and that "the ultimate Gothic horror is a horror of ambiguity, madness, and self-destruction in a secular universe."

0068. Eng, Steve. "Supernatural Verse in English," in Horror Literature: A Core Collection and Reference Guide. (See 0008)

0069. Engel, Leonard. "The Role of the Enclosure in the English and American Gothic Romance," Essays in Arts and Sciences, 11 (1982): 59-68.

Comments perceptively on the symbolic development of niches, pits, coffin-like enclosures and predicaments, and other diminishing interior space in the Gothic romance from Walpole's Otranto to various occurrences of the subterranean squeeze in American Gothic fiction in Brown's Edgar Huntly. As physical space contracts for a Gothic character, mental space often expands. On the symbolic level, the "purely Gothic device of confinement is used to underline Brown's theme and to provide a traumatic experience for young Edgar which has immediate maturing effects on his personality."

0070. Enomoto, Futoshi. "Gothic Shosetsu Shikan: Jinbutsu Wo Chushin to Shite," in Eikoku Shosetsu Kenkyu: Dai 12 Satsu. Tokyo: Shinozaki Shorin, 1977, pp. 1-42.

On the heroes and heroines of Gothic fiction, particularly the characters of Mrs. Radcliffe and Lewis. Although the Gothic maiden and villain may be stereotypical, not all Gothic writers adhere to the stereotypes created by Walpole. Character in The Monk is psychologically unique in its own right.

0071. Fisher, Benjamin Franklin IV. "The Residual Gothic Impulse: 1824-1873," in Horror Fiction: A Core Collection and Reference Guide. (See 0010)

0072. Fiske, Christabel. "The Tales of Terror," Conservative Review. March, 1900, pp. 37-74.

An early twentieth-century half-sympathetic, half-hostile cataloguing of the types of Gothic short fiction. Covers all the spheres of Gothicism and grasps the psychological premise which energizes the best of the high Gothic. Because of its peculiar energies in elevating the reader "to a mental state of fearsome delight," the Gothic should be appraised and appreciated according to standards of its own. But in spite of their impact, Fiske disparages Walpole's Otranto, Reeve's Old English Baron, and Lewis's Monk. The Radcliffean achievement however comes in for almost fulsome praise.

0073. Foster, James R. The History of the Pre-Romantic Novel in England. London: Oxford University Press, 1949.

Two important chapters of this book are: "D'Arnaud, Clara Reeve, and the Lees" (pp. 186-284) and "Ann Radcliffe: End of a Phase" (pp. 261-276). Foster offers insightful treatment of the female Gothic of Clara Reeve, Sophia Lee, and Ann Radcliffe as well as minor women writers of the Gothic school such as Eliza Parsons and Regina Maria Roche. Using the eighteenth-century French novelists Abbé Prévost and Baculard D'Arnaud as models for the extravagant melancholia of the English Gothic school, Foster succeeds admirably in accomplishing his critical purpose: "to give an account of the pre-romantic narrative which appeared in England during the eighteenth century and to describe the French novels influencing them."

0074. Frank, Frederick S. "The Gothic Romance: 1762-1820," in Horror Literature: A Core Collection and Reference Guide. (See 0016)

0075. Garber, Frederick. "Meaning and Mode in Gothic Fiction," in Racism in the Eighteenth Century. Cleveland, OH: Case Western Reserve University Press, 1973, pp. 155-169.

The unifying mode of Gothic fiction from Walpole's Otranto to later modifications is the process of "radical confrontation, a process of emerging cognition forced upon those whose values have not prepared them for what has just come to meet them. As Gothicism grew older the novelists found various means of coping with what was appallingly and genuinely there."

0076. Garrett, John. "The Eternal Appeal of the Gothic," Sphinx: A Magazine of Literature and Society, 2, Number 4 (1977): 1-7.

Accounts for the pervasive and enduring power of the Gothic to give pleasure and release to both reader and writer through the horrific. The Gothic eternally appeals because it "releases a flood of inexplicable terrors, temporarily drowning an ego overstrained by the burden of too much consciousness. Like dreams, Gothics supply a necessary counterbalance to the rational direction of life."

0077. Garte, Haujörg. Kunstform schauerroman. Eine Morphorlbegriffsbestimmung die sensationsroman in 18. jahrhunderts von

Walpole's 'Castle of Otranto' bis Jean Paul's 'Titan.' Leipzig, Germany: Garte, 1935.

Translation: Aesthetics of the Shudder Novel: A Morphological Definition of the Sensation Novel in the Eighteenth Century from Walpole's 'Castle of Otranto' to Jean Paul's 'Titan.' A generic study which examines the formal characteristics and structural features of Gothic fiction in an effort to develop a definitive set of elements which permit a work to be judged as "Gothic."

0078. Gose, Eliott B. "The Gothic Novel," in Imagination Indulged: The Irrational in the Nineteenth-Century Novel, pp. 19-26. (See 0547)

0079. Gould, Ellen Yvette. "The Gothic Novel: An Exercise in Definition," Dissertation Abstracts International, 38 (1977): 3514A (State University of New York at Buffalo).

Defines the Gothic novel as the space which occurs between myth and dream. Says that "The central problem of the Gothic novel is this: the old codes, the old ontology, are no longer viable and there is no new viable code so one is left with two equally unacceptable alternatives--a moribund ontology or chaos. The impossibility of accepting either of these options, the oscillation between these two poles, constitutes the infrastructure of the Gothic novel."

0080. Graham, John. "Character and Description in the Romantic Novel," Studies in Romanticism, 5 (1966): 208-218.

A broadly ranging essay which touches upon such pre-Gothic writers as Defoe, Richardson, and Smollett and concentrates upon the expression of sensibility through physiognomy. Discusses Lewis's graphic portrayal of fallen nature in his facial descriptions and says of Ambrosio, the Gothic hero of The Monk, that "his evil character has expressions and experiences which are so intense that they brand his face, with the result that the physical description and its interpretation are significant as an aid to the reader's visualization and, more important, understanding of the character."

0081. Haggerty, George E. "Gothic Fiction from Walpole to James: A Study of Formal Development," Dissertation Abstracts International, 40 (1980): 4036A (University of California at Berkeley).

A historical-morphological survey of the evolution of Gothic fiction which argues that the restrictive demands of novelistic conventions impaired the development of Gothicism until Poe provided radical liberation from the eighteenth-century norms in the short tale of terror and Hawthorne and James absorbed the best features of the Gothic romance into the serious thematic texture of their novels.

0082. Haining, Peter. Terror! A History of Horror Illustrations. London: Souvenir Press, 1976.

An anthology of drawings, etchings, woodcuts and other pictorial paraphernalia from the high Gothic period and extending into the heyday of Victorian bloods and the later pulp progeny of the Gothic. The visual feast of horror is accompanied by commentary which builds upon and goes beyond Summers's original treatment of the subject of Gothic illustrating in his 1936 essay in Connoisseur.

0083. Hart, Francis R. "The Experience of Character in the English Gothic Novel," in Experience in the Novel, ed. Roy Harvey Pearce. New York: Columbia University Press, 1968, pp. 83-105.

Theorizes that characters in Gothic novels may be misread and misconstrued unless the reader grants them some realistic status in their psychological involvement with the attractions of evil. Character experience is not solely allegorical or symbolic as in earlier forms of romance because the entrapped personalities of Gothic fiction are displayed as individuals for whom "the demonic is no myth, no superstition, but a reality in human character or relationship, a novelistic reality."

0084. _____. "Limits of the Gothic: The Scottish Example," in Racism in the Eighteenth Century, ed. Harold E. Pagliaro. Cleveland, OH: Case Western Reserve University Press, 1973, pp. 137-153.

The aim of the essay is to "liberate generic definitions of the Gothic from a single national tradition" by citing and studying three Scottish examples, Tobias Smollett, Sir Walter Scott, and James Hogg. Smollett is an example of grotesque in Gothic, Scott marks the question of "historicity," and Hogg in Justified Sinner "poses the difficulty of aligning the Gothic with a single idea of the diabolic."

0085. _____. "Scottish Variations of the Gothic Novel," in The Scottish Novel from Smollett to Spark. Cambridge, MA: Harvard University Press, 1975, pp. 13-30.

Discusses Gothic qualities as they are blended with Scottish qualities of Smollett, Hogg, Sir Walter Scott, and others and concentrates upon the authors' use of Highland landscape and peculiarities of Scottish character as adjuncts to their Gothicism.

0086. Haslag, Josef. "Gothic" im 17. und 18. jahrhundert. Eine Wort-und-ideengeschichtliche untersuchung. Köln, W. Germany: Bohlau, 1963.

Translation: "Gothic" in the Seventeenth and Eighteenth Century: A Conceptual and Verbal Inquiry. A philological survey of the origins and modifications of the term Gothic. Suggests in great detail the shift in meaning from architectural usages to literary usages in the Gothic novel, in graveyard poetry, and in other examples of the sublimely gruesome in the arts.

0087. Henderson, James. "The Gothic Novel in Wales, 1790-1820," National Library of Wales Journal, 11 (1960): 244-254.

Pursues as its special quarry Welsh Gothic fiction of the late eighteenth century and assembles a checklist of Gothic titles associated with Wales either by way of setting or character naming. Henderson appears to refute his own meticulously gathered evidence in the claim that "in fact not even one of the many novels in English (1790-1820) with some sort of Welsh background can justly be termed fundamentally Gothic."

0088. Hennessy, Brendan. The Gothic Novel. London: Longman for the British Council, 1978.

This history of the Gothic is a broad and somewhat perfunctory coverage of British and American Gothic types. Although there are flashes of insight, reaction to the book by Gothic scholars was mainly negative. "Hennessy lacks," wrote one reviewer, "a clear criterion of what really constitutes the Gothic, and is lost for proper guidance when he moves beyond the beginnings of the form in the late eighteenth and early nineteenth century."

0089. Hofmann, Otto. Studien zum englischen schauerroman. Halle, Germany: H. John, 1915.

Translation: Studies in the English Shudder Novel. Principally a collection of plot summaries with some attempt to distinguish between the milder novel of suspense and muffled terror and the stronger, more sanguinary Gothic of Monk Lewis and his followers.

0090. Hogle, Jerrold E. "The Restless Labyrinth: Cryptonomy in the Gothic Novel," Arizona Quarterly, 36 (1980): 330-358.

Explicates the pervasive architectural metaphor of diminishing and darkening space as found throughout the various underground settings of the Gothic tradition. The Gothic's stress upon secret naming and placement provides a modulus of terror which frequently turns to frightful pleasure during labyrinthine confinements.

0091. Holbrook, William C. "The Adjective 'Gothique' in the Eighteenth Century," Modern Language Notes, 56 (1941): 498-503.

A corrective essay in the history of aesthetic definition that differentiates between the English form of the adjective, "Gothic," and the French form, "Gothique." Semantically, "Gothique" should not be thought of as synonymous with the English term since in French literature, "Gothique" is not directly associated with horrid supernaturalism or with gruesome events.

0092. Holland, Norman N. and Leona F. Sherman. "Gothic Possibilities," New Literary History, 8 (1977): 278-294.

Contemptuous of the Gothic's possibilities especially in its modern form but admits its projection of sexual images.

0093. Horwitz, Sylvia. "A Study of the Nature and Function of Devices Used in Gothic Fiction in England," Doctoral Dissertation, University of Virginia, 1958.

Catalogues the technology of the Gothic romance.

0094. Howells, Coral Ann. "The Presentation of Emotion in the English Gothic Novels of the Late Eighteenth and Early Nineteenth Centuries, With Particular Reference to Ann Radcliffe's Mysteries of Udolpho, Matthew G. Lewis's The Monk, Mary Shelley's Frankenstein, Charles Robert Maturin's Melmoth the Wanderer, Charlotte Brontë's Jane Eyre, and Works by the Minor Minerva Press Novelists Regina Maria Roche and Mary-Anne Radcliffe," Doctoral Dissertation, London University, 1969.

Valuable for its inclusion of the minor Gothic novelists, the study eventually became the basis for a full-length book on Gothic passions, Love, Mystery, and Misery: Feeling in Gothic Fiction (1979). (See 0095)

0095. _____. Love, Mystery, and Misery: Feeling in Gothic Fiction. London: Athlone Press, 1979; Atlantic Highlands, NJ: Humanities Press, 1979.

This history of the Gothic takes its title from the minor Minerva Press Gothic, Love, Mystery, and Misery by the pseudonymous Frederick Holstein (1810). Excellent chapters on the major figures of the Gothic movement, but the most valuable segment of the study is Chapter 4, "Minerva Press Fiction, 1764-1819; Regina Maria Roche, The Children of the Abbey, and Mary-Anne Radcliffe, Manfroné: or, The One-Handed Monk." Her investigation of the three dominant Gothic passions leads Howells to the conclusion that "there is a profound unease and fear of anarchy which runs side by side with expressions of frustration at conventional restraints through Gothic fiction. These novelists feared the personal and social consequences of any release of passion or instinctual drives."

0096. Hudson, Randolph Hoyt. "Hence Vain Deluding Joys: The Anatomy of Eighteenth-Century English Gothicism," Dissertation Abstracts, 22 (1962): 4344 (Stanford University).

In addition to an overview of the Gothic phenomenon, the dissertation presents material on Mrs. Radcliffe's Romance of the Forest and Mysteries of Udolpho and Lewis's Monk. Looks at the ways in which the Gothic writers exploited an earlier tradition of pastoral. "Gothic fiction took over the clichés of anti-pastoral aspects of nature, added them to clichés used in accounts of anti-pastoral urban and religious life, and amalgamated them all into the huge debate between pastoral good and Gothic evil."

0097. Hume, Robert D. "Gothic Versus Romantic: A Revaluation of the Gothic Novel," Publications of the Modern Language Association, 84 (1969): 282-290.

An important and debate-provoking article which attributes to the Gothic tradition a significant role in the conception of such classics as Wuthering Heights and Moby Dick. More than simply a collection of clanking contraptions stored in a haunted castle, the Gothic novel "in its fully developed form attempts to involve the reader in a special world in whose atmosphere of evil man is presented under trying circumstances. It emphasizes psychological reaction to evil and leads into a tangle of moral ambiguity for which no meaningful answers can be found."

0098. _____. "Lévy on the Gothic Novel," Poe Studies, 4 (1971): 58-59.

An evaluative review of the compendious history of the Gothic novel by the leading French scholar of Gothicism. Notes that Lévy's perspective on the Gothic is fundamentally one of depth psychology: "He views the Gothic in terms of architecture and scenery, and the processes of dreams. From the 'vertical' images--spiral staircases, plunging underground passageways, precipices and cliffs--he deduces an interior psychological delving into the deepest recesses of the mind."

0099. Jacobs, Maureen S. "Beyond the Castle: The Development

of the Paradigmatic Female Story," Dissertation Abstracts International, 41 (1980): 679A-680A (American University).

Examines the compulsive character of the distressed maiden designating her ordeal as "the paradigmatic female story." States that "from its invention in the eighteenth century down to the present, the Gothic novel has celebrated woman's role as victim. Paradoxically, women writers seem to need to retell this story of flight and fright as they seek to move beyond it." Considers such neo-Gothic writers as Margaret Atwood, Elizabeth Bowen, Margaret Drabble, Mary Gordon, Doris Lessing, and Jean Rhys.

0100. Jacquette, Arlene. "'Vile Pruriency for Fresh Adventures:' Sexuality and Storytelling in Selected Eighteenth-Century and Gothic Novels," Dissertation Abstracts International, 38 (1977): 783A (Vanderbilt University).

Compares ideas of distorted sexuality "including rape, seduction, repression, impotence, and sadism in Pamela, Joseph Andrews, Tristram Shandy, The Monk, and Melmoth the Wanderer to demonstrate the shared mimetic and aesthetic concerns of realistic and Gothic fictions." Concludes that "the Gothic novelists follow the realistic authors' use of narration to formalize characters' illicit sexual experiences."

0101. Kaufman, Pamela. "Burke, Freud, and the Gothic," Studies in Burke and His Time, 13 (1972): 2178-2192.

In Freudian terms, Burke's essay, Of the Sublime (1757), has as its subject masochism. The Gothic mode is also a masochistic mode. The proliferation of the Gothic mode symbolizes "a preoccupation with survival. In Freudian terms, the Gothic fantasy is counter-phobic; it embraces the very terror that it fears."

0102. Keech, James M. "The Survival of the Gothic Response," Studies in the Novel, 6 (1974): 130-144.

Redefines the Gothic not in terms of its contraptions such as haunted castles and walking portraits but in terms of its atmosphere and response. "The term 'Gothic' consequently means a response, or effect, of fear characterized by foreboding and intensity rather than a set of traditional stock devices. As a metaphor, the Gothic response is still alive and functioning with properly disturbing effectiveness."

0103. Keeling, Thomas H. "The Grotesque Vision: Structure and Aesthetics in the British Gothic Novel," Dissertation Abstracts International, 38 (1977): 2809A (University of California at Los Angeles).

An analysis of the aesthetic structural premises of the Gothic novel relying upon the theories of Todorov on the fantastic, Freud's uncanny, and Wolfgang Kayser's ideas about the grotesque. In Mary Shelley's Frankenstein, for example, grotesque vision centers on "daemonic possession, which manifests itself in Frankenstein's psychic deterioration, his projection of grotesque images, and the monster itself."

0104. Kiely, Robert. The Romantic Novel in England. Cambridge, MA: Harvard University Press, 1972.

A superlative study which offers excellent discussions of 12 novels and awards to Gothic fiction a significant position in the intellectual history of the Romantic movement. Novels studied are: Otranto, Vathek, Udolpho, Caleb Williams, The Monk, Northanger Abbey, Waverley, Frankenstein, Nightmare Abbey, Melmoth the Wanderer, Confessions of a Justified Sinner, and Wuthering Heights. Chapter 3 on Mrs. Radcliffe's Mysteries of Udolpho shows how she prepared the topography for the Gothic proceedings to follow and moved fiction toward a "total irrational disruption" which bars any easy return to the Augustan world.

0105. Killen, Alice M. Le Roman terrifiant ou roman noir de Walpole à Anne Radcliffe et son influence sur la littérature française jusqu'en 1840. Paris: G. Crès, 1915; Rpt. Paris: Edouard Champion, 1923.

Translation: The Novel of Terror or Roman Noir from Walpole to Ann Radcliffe and Its Influence on French Literature Up Until 1840. Evidence of French scholarly interest in the influences of Gothic fiction on the continent. Presents critical summaries of many Gothics and anticipates the work of two historians of the Gothic to follow her, Dorothy Scarborough and Edith Birkhead. Copy in the Widener Library of Harvard University (37556. 73. 3).

0106. Klein, Jürgen. Der Gotische roman und die äesthetik des bösen. Darmstadt, W. Germany: Wissenschaftliche, 1975.

Translation: The Gothic Novel and the Aesthetic of Evil. The Gothics reflect an "esthetique du mal," beauty in evil.

0107. Kliger, Samuel. "The Goths in England: An Introduction to the Gothic Vogue in Eighteenth-Century Aesthetic Discussion," Modern Philology, 43 (1945): 107-117.

An erudite but densely written essay which explores the ethnic and political connotations of the term "Gothic." Rather than signifying the terrible or the grotesque as in the term, Gothic novel, "Gothic" was associated with liberal Germanic political ideas which stood in opposition to Roman injustice.

0108. _____. The Goths in England: A Study in Seventeenth and Eighteenth Century Thought. Cambridge, MA: Harvard University Press, 1952.

An expansion of material taken from the 1945 study of the connotations of "Gothic." Has nothing to say about eighteenth-century Gothic fiction per se but does relate the semantic history of the term with the ascendancy of a new Gothic aesthetic which found a sublime experience in the barbaric past.

0109. Lang, Andrew. "The Supernatural in Fiction," in Adventures Among Books. London: Longman, Green, 1905, pp. 273-276.

Mentions the Gothic novelists in passing.

0110. Lea, Sydney L. W. "Gothic to Fantastic: Readings in Supernatural Fiction," Dissertation Abstracts International, 34 (1972): 323A (Yale University).

Presenting chapters on Mary Shelley, Poe, and E. T. A. Hoffmann, the dissertation discriminates between supernatural texts which are Gothic and those which are fantastic. As a category of the fantastic, the Gothic genre is best understood in terms of parables of the authors' inner struggles and fragmented visions.

0111. _____. Gothic to Fantastic: Readings in Supernatural Fiction. New York: Arno Press, 1980.

A reworking of the material of Lea's dissertation, the study proposes that writing the Gothic is an act of invoking supernatural agencies as "oblique symbols of the authors' struggle with the motives and causes of their own creativity."

0112. Le Tellier, Robert I. "The Intensifying Vision of Evil: The Gothic Novel (1760-1820) as a Self-Contained Literary Cycle," Master's Thesis, Rhodes University, 1977.

Published as a monograph by the Institute for English and American Studies, Salzburg, Austria. (See 0113)

0113. _____. An Intensifying Vision of Evil: The Gothic Novel (1764-1820) as a Self-Contained Literary Cycle. Salzburg, Austria: Institut für Anglistik & Amerikanistik, Universität Salzburg, 1980.

Of minimal critical value, this reconstituted thesis views Gothic fiction as "an underestimated genre" from the point of view of character, setting, plot, and "world view." The concluding chapter, "Meanings for Modern Times: Some Final Perspectives on the Gothic Genre," is a collection of opinions from earlier secondary sources and histories of the Gothic novel.

0114. Lévy, Maurice. "Le Premier renouveau gothique et la sensibilité anglaise au milieu du dix-huitième siècle," Etudes Anglaises, 14 (1961): 349-350.

Translation: "The First Gothic Revival and English Sensibility in the Milieu of the Eighteenth Century."

0115. _____. Le Roman 'gothique' anglais, 1764-1824. Toulouse, France: Association des Publications de la Faculté des Lettres et Sciences Humaines de Toulouse, 1968.

Translation: The English Gothic Novel, 1764-1824. Qualifying perhaps as the premium history of the Gothic novel in the twentieth century, Lévy's compendious consideration of the genre consists of ten chapters and several informative bibliographical appendices of primary and secondary material. Chapter 2, "Le Rève gothique d' Horace Walpole," Chapter 4, "Ann Radcliffe et ses demeures," Chapter 5, "M. G. Lewis et ses démons," Chapter 6, "L'école 'frenitique,' " Chapter 7, "Le Marché de l'horreur," and especially Chapter 10, "Structures profondes," offer information and critical insights not to be found elsewhere in the annals of Gothic-novel scholarship. Views the Gothic as never extinct, always active, and constantly in need of reassessment. "Il est vrai, le genre creé par Walpole n'est jamais tout à fait mort. Il est encore, sous bien des formes, au principe même, du fantastique contemporain: mais un volume n'aurait pas suffi à étudier sérieusement ses résurgences et ses avatars ultérieurs."

0116. _____. "Gothique et fantastique," Europe, 611 (1980): 41-48.

Translation: "Gothic and Fantastic." Distinguishes between grotesque fantasy involving Gothic situations and more generalized varieties of fantasy in the arabesque and scientific veins. Lévy finds a greater social validity behind Gothic literature since its roots lie in the historical catastrophes experienced by Europeans since the French Revolution.

0117. Lewis, Paul. "Fearful Questions, Fearful Answers: The Intellectual Functions of Gothic Fiction," Dissertation Abstracts International, 38 (1977): 2791A-2792A (University of New Hampshire).

Examines the Gothic endeavors of 11 British and American writers "in an effort to determine the thematic and formal characteristics of Gothic fiction" and to correct the view that Gothicism is "intellectually shallow." The Goths studied are Walpole, Reeve, Radcliffe, Lewis, Brown, Poe, Melville, Godwin, Maturin, Hogg, and Hawthorne. Concludes that Gothic fiction, rather than offering "temporary escape from obsessive conviction, is used to raise final questions in the mind of the reader."

0118. _____. "Fearful Lessons: The Didacticism of the Early Gothic Novel," College Language Association Journal, 23 (1980): 470-484.

Argues that Gothic fiction has conceptions as well as horrific contraptions to offer the reader and that Gothic makes us think as well as feel. "Concentrating on the ambiguity and amorality of later Gothic works, we should remember that the founders of the movement in Britain and America insisted on the compatibility of intensity, mystery, and didacticism."

0119. _____. "Beyond Mystery: Emergence from Delusion as a Pattern in Gothic Fiction," Gothic: The Review of Supernatural Horror Fiction, 2 (1980): 7-13.

Equates Gothic experience with didactic experience for the typical Gothic reader of the eighteenth century. Along with providing moral instruction and warning against emotional excess, "moving into and out of mystery is the business of Gothic fiction."

0120. _____. "Mysterious Laughter: Humor and Fear in Gothic Fiction," Genre, 14 (1981): 309-327.

Explores the contiguity and frequent overlapping of comedy and horror in several representative English and American Gothic examples. States that "if the Gothic is rooted in intense incongruity/mystery, then incongruity theory suggests that it is perched on the thin line between humor and fear."

0121. Longueil, Alfred E. "The Word 'Gothic' in Eighteenth-Century Criticism," Modern Language Notes, 38 (1923): 453-460.

Explains the pejorative and ameliorative usages of the adjective "Gothic" in the eighteenth century as "a Germanic race name," "a meaning that masked a sneer," "a synonym for barbarous," "a critical adjective of disapprobation," and later in the century, "medie-

val without prejudice or explicit prepossession." When Walpole applied the adjective to The Castle of Otranto in 1764 "he thus associated the term for all time with a certain type of novel. Gothic romance became, concretely, the romance of the supernatural, and 'Gothic' identified itself with ghastly."

0122. Loomis, Emerson R. "The Anti-Gothic Novel." (See 2129)

0123. Losano, Wayne A. "The Horror Film and the Gothic Narrative Tradition." (See 2486)

0124. Lovecraft, Howard Phillips. Supernatural Horror in Literature. New York: Ben Abramson, 1945; Rpt. New York: Dover Books, 1973.

A little gem of a study of the history of horror fiction written by Poe's heir apparent in American Gothic letters. There are ten chapters moving briskly from "The Dawn of the Horror Tale" to "The Modern Masters" with two important chapters devoted to "The Apex of Gothic Romance" and "The Weird Tradition in America." Gothic novice and Gothic expert are still equally well served by Lovecraft's acute study. His working definition of a successful horror aesthetic remains one of the most durable: "The true weird tale has something more than secret murder, bloody bones or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer unknown forces must be present, and there must be a hint expressed becoming its subject of that most terrible conception of the human brain--a malign and particular suspension or defeat of those fixed laws of nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed space."

0125. Lyndenberg, Robin. "Gothic Architecture and Fiction: A Survey of Critical Responses," Centennial Review, 22 (1978): 95-109.

Examines the interrelationship between Gothic architecture and the Gothic literature which it inspired.

0126. MacAndrew, Elizabeth. The Gothic Tradition in Fiction. New York Columbia University Press, 1979.

Although somewhat defaced by digressive tendencies, the MacAndrew study emerges as one of the best historical evaluations of the English Gothic novel to appear since Varma's Gothic Flame (1957). Views the Gothic as a "closed world" in which all of the traditional apparatus functions as a consistent symbology of psychological evil and inexpiable guilt. Chapter 2, "Characters--The Reflected Self" and Chapter 5, "The Victorian Hall of Mirrors," show Gothic fiction to be continuously moving inward to make its symbols serve "for an internalized concept of evil." Also of critical interest is the argument that the Gothic occasionally approaches tragic dimensions directing its deepest appeal toward "that attitude of moral relativism that is perhaps the most important feature of the Gothic."

0127. Madoff, Mark Samuel. "Ambivalent and Nostalgic Attitudes in Selected Gothic Novels," Dissertation Abstracts International, 38 (1977): 284A-285A (University of British Columbia).

Explores the rise of the Gothic and its domination as a form in the social and intellectual history of its period. Shows that "the Gothic was part of an innovative reaction against the apparent limits of harmonious, decorous, rational, balanced art." On its deeper levels, Gothic literature deals with "psychologically threatening problems of identity, knowledge, and education with its figure of the criminal or outcast, who is usually a sexual aggressor, indirectly representing anxieties about relations between parents and children, rulers and subjects, men and women."

0128. Mayersberg, Paul. "The Corridors of the Mind," Listener, 74 (1965): 959-960.

On the persistence of the Gothic imagination in its descendent form, the modern mystery.

0129. Mayo, Robert D. "How Long Was Gothic Fiction in Vogue?" Modern Language Notes, 58 (1943): 58-64.

An excellent survey of the primacy of the Gothic between 1790 and 1810. Following Mrs. Radcliffe's early successes, Gothic fiction "for a number of years, enjoyed great popularity and fully maintained, if it did not increase, its audience for about a decade after Mrs. Radcliffe's last novel. When the vogue did show signs of abatement in 1807, it was yet a half dozen years before interest may be said to have generally lapsed."

0130. McCarthy, Mary. "Can There Be a Gothic Literature?" Johan Huizinga Lecture. Amsterdam, Netherlands: Ultgeverij De Harmonie, 1973.

A lecture for and about Gothic writers, their aims, as well as the peculiar strengths and flaws of Gothic literature.

0131. McIntyre, Clara. "Were the Gothic Novels Gothic?" Publications of the Modern Language Association," 36 (1921): 644-667.

The essay questions the correctness and applicability of the term when it is attached to the eighteenth-century tale of terror. "We all know at least a little about a Gothic cathedral, but when we find the term given to a novel we are all a trifle vague." Decides that most Gothic novels "are not an expression of the life and spirit of the middle ages, if this is what the term 'Gothic' means. They are, rather, an expression of the life and spirit of the Renaissance."

0132. Mise, Raymond W. "The Gothic Heroine and the Nature of the Gothic Novel," Dissertation Abstracts International, 31 (1970): 3513A (University of Washington).

Has very sound chapters on the heroines of Udolpho and and The Italian. States that: "The attributes of the heroine and the patterns of her experiences are related to such themes as filial duty, the family routine, incest, journey and confinement, and the arranged marriage." Asserts that the fundamental crisis is "erotic in nature and that the Gothic mode is a striving for an erotic reality that is denied by the social environment in which the Gothic novel was produced and read."

0133. _____. The Gothic Heroine and the Nature of the Gothic Novel. New York: Arno Press, 1980.

The published version of Mise's dissertation and a close analysis of the role of the persecuted maiden in six historically important Gothic texts. Also treated are the social and literary matrixes of the English Gothic novel with the contention that "the Gothic novel had an important social function in that it permitted, through the disguise of exotic and historic setting, an examination of social conditions and an exploration of the male-female relationship."

0134. Möbius, Hans. The Gothic Romance. Leipzig, Germany: Grimme und Treomel, 1902.

Consisting largely of plot summaries, Möbius's doctoral dissertation marks early twentieth-century critical interest in the ignored or disparaged genre of the Gothic. Now regarded by Gothic scholars as a curio of criticism.

0135. Neill, S. Diana. "The Gothic Romances," in A Short History of the English Novel. London: Jarrolds, 1951.

Chapter 5 of the short history is a cursory and anti-Gothic review of the plots of the major Gothic novels of the movement. Neill thinks that the Gothic novel was merely a debasing interval in the proper rise of English realistic fiction and that such writers as Walpole and M. G. Lewis "brought novel-reading into disrepute."

0136. Nelson, Lowry Jr. "Night Thoughts on the Gothic Novel," Yale Review, 52 (1963): 236-257.

An important and meticulously reasoned essay which is highly sympathetic to the ends of Gothic fiction. Nelson's central night thought about the persistence of the Gothic spirit can be summed up as follows: "The Gothicists for all of their outlandish oddities were in effect among the most fruitful literary explorers of the psyche." The piece is reprinted in Pastoral and Romance: Modern Essays in Criticism, ed. Eleanor Terry Lincoln. Englewood Cliffs, NJ: Prentice Hall, 1969.

0137. Norton, Rictor. "Aesthetic Gothic Horror," Yearbook of Comparative and General Literature, 21 (1972): 31-40.

An essay in the history of ideas, particularly the peculiar union of horror and pleasure into a sublime Gothic fusion. The Gothic aesthetic aims at a polar union wherein "a Gothic novel achieves a Coleridgean organic union of opposites." In terms of the history of ideas, "the Gothic novel is an aesthetic union of the apex of rationality, or stereotypes, with the nadir of irrationality, or horror."

0138. Novak, Maximillian E. "Gothic Fiction and the Grotesque," Novel: A Forum on Fiction, 13 (1979): 50-67.

Novak bases his view of the Gothic as a category of the grotesque on the ideas of Wolfgang Kayser and scrutinizes several periods of Gothicism from the perspective of Kayser's various theories of the grotesque, especially the thesis of "an estranged world" in which the grotesque is a half-recognizable distortion of the ordinary or familiar. "If Gothic fiction is truly a grotesque mode, the proper

plot should be a series of intertwined stories held together by some loose unifying pattern."

0139. Onochie, B. C. "Changing Expressions of Gothicism in English Fiction From The Castle of Otranto to Wuthering Heights," Doctoral Dissertation, University of Ibadan, Nigeria, 1972.

Surveys the trends in Gothic novel writing over a period of nine decades to arrive at the thesis that as the Gothic genre matured and blended with realistic fashions in fiction it became the metaphoric expression of inward terrors, delights, and anguish.

0140. Otten, Kurt. "Neuansätze zur interpretation des gotischen romans," in Literatur als kritik des lebens. Heidelberg, W. Germany: Quelle und Meyer, 1975, pp. 137-147.

Translation: "New Estimates in the Interpretation of the Gothic Novel in Literature as Criticism of Life.

0141. Paulson, Ronald. "Gothic Fiction and the French Revolution." (See 2065)

0142. Peavoy, John R. "Artificial Terrors and Real Horrors: The Supernatural in Gothic Fiction," Dissertation Abstracts International, 42 (1981): 714A-715A (Brandeis University).

Attempts to establish several permanent historical categories of Gothicism by dividing Gothic novels into three groups "based on their use of the supernatural: those such as The Castle of Otranto in which the supernatural is on the side of the good characters; those such as The Monk and Melmoth the Wanderer in which the supernatural is on the side of the evil characters; those such as The Mysteries of Udolpho in which the supernatural is explained away." The more the characters learn about evil, the more they must face the fact that evil resides in man and is an undeniable part of themselves.

0143. Penzoldt, Peter. The Supernatural in Fiction. London: P. Nevill, 1952; Rpt. NY: Humanities Press, 1965.

Concentrates on the shorter forms of Gothic endeavor, particularly the Poe-esque tale of terror as perfected by the mid-Victorian masters, M. R. James, Le Fanu, Kipling, and Blackwood. Penzoldt's thesis states that because horror is a highly fragile mood it is best contained and conveyed by the vehicle of the short, supernatural tale. "The short story of the supernatural has in its brief history become the mirror of man's soul, a tool enabling the artist to complete the work of those scientists who, in spite of our materialistic age, still study spirit for spirit's sake."

0144. Peterson, Clell T. "Spotting the Gothic Novel," Graduate Student of English, 1 (1957): 14-15.

Provides a convenient and amusing roster of necessary parts for the detection of genuine Gothics, hybrid Gothics, and fraudulent Gothics. Sixteen indispensable characteristics are listed for the purest of Gothics. Among the symptoms of the Gothic are "swooning," "mysterious messages," and "escape by a secret passage." If a book scores 10 out of 16, it earns Gothic status.

0145. Platzner, Robert L. and Robert D. Hume. " 'Gothic Versus Romantic': A Rejoinder," Publications of the Modern Language Association, 86 (1971): 266-274.

A rather sharp exchange of views in which Hume defends his article, "Gothic Versus Romantic: A Revaluation of the Gothic Novel," Publications of the Modern Language Association, 84 (1969): 282-290, against Platzner's objections.

0146. Platzner, Robert L. "The Metaphysical Novel in England: The Romantic Phase," Dissertation Abstracts International, 33 (1973): 2390A (University of Rochester).

A dissertation containing material on The Mysteries of Udolpho, The Monk, and Melmoth the Wanderer along with discussions of some novels not usually regarded as "Gothic."

0147. _____. The Metaphysical Novel in England: The Romantic Phase. New York: Arno Press, 1980.

The published version of Platzner's dissertation. The Gothic Romance and its mutations such as Frankenstein represent an aesthetic revolt against the traditions of mimesis and humanism. Frankenstein is one outstanding example of a Gothic work which violates the rules of contemporary narrative in its portrayal of an alternative metaphysical tradition.

0148. Poovey, Mary Louise. "The Novel as Imaginative Order," Dissertation Abstracts International, 37 (1977): 4374A (University of Virginia).

Discusses the "complex relationship between imaginative energy and material circumstances" that the Gothic novelists were able to effect. Although Gothic events and plots are typically chaotic, the Gothic, like other forms of the novel, reveals an imaginative order of things.

0149. Praz, Mario. The Romantic Agony, trans. Angus Davidson. London: Oxford University Press, 1933; Rpt. New York: Meridian, 1960.

A sometimes irritating and baffling book, Praz's study of sadomasochism in literature is nevertheless required of all students who wish to understand the emotional climate which spawned Gothicism and sustained an interest in the psychopathology of the hideous in the Victorian age. The aesthetics of cruelty and the peculiar beauty associated with algolagnic experience are seen in the works of Richardson, Sade, Byron, the Gothic novelists, Borel, Baudelaire, and Nerval. Chapters one and three, "The Beauty of the Medusa" and "The Shadow of the Divine Marquis" are especially pertinent to Gothic fiction. In his anatomy of anguish, Praz discusses Maturin, Lewis, and Walpole along with Hugo, Delacroix, Berlioz, Goethe, Flaubert, and Milton as artists who have sought to depict "beauty in evil."

0150. Preu, James A. "The Tale of Terror," English Journal, 47 (1958): 243-247.

A non-scholarly essay without footnotes and useful only to Gothic neophytes. Gives a casual and sketchy history of the genre

from Walpole's Otranto to the later masterpieces, Frankenstein, Jane Eyre, and Dracula. Of the peregrinations of the typical Gothic heroine, Preu writes: "Does she wait until daylight? Never! Not the heroine of a Gothic novel! She waits until midnight when a terrible storm is shaking the tower to its foundations."

0151. Price, Frederick W. "The Concept of Character in the Eighteenth-Century Gothic Romance," Dissertation Abstracts International, 32 (1972): 6388A-6389A (Princeton University).

Takes as its premise the importance of character in Gothic novels. "If the idealized and highly conventional nature of characterization did not guarantee the success of the genre to which Walpole and Reeve gave respectability and a name, it is still doubtful whether without it the new romance could have succeeded."

0152. Punter, David. The Literature of Terror: A History of Gothic Fiction from 1765 to the Present Day. London and New York: Longman, 1980.

An unevenly written and researched history of the Gothic novel. Although pretending to freshness of approach and material, this chronicle falls far short of superseding Summers's Gothic Quest and Varma's Gothic Flame. In fact, Punter's critique of Varma is a fair appraisal of the defects of his own book: Varma's work is "a strange and irritating book which is largely a collation of earlier critics, sometimes with attributions, sometimes not." The best chapters in Punter are: "The Origins of Gothic Fiction" and "Dialectic of Persecution." Notably inferior is Chapter 7 on "Early American Gothic."

0153. Quennell, Peter. "The Moon Stood Still on Strawberry Hill," Horizon Magazine, 11 (1969): 113-119.

An excellent starting point for the student who is unfamiliar with the Gothic. The article contains dozens of interesting pronouncements on Walpole and his followers. "Through dark and fetid dungeon passages, past amorous phantoms and shrieking monks, the Gothic novel led its trembling readers to a creaking door. What lay behind? Some would say the subconscious of a century."

0154. Railo, Eino. The Haunted Castle: A Study of the Elements of English Romanticism. London: E. P. Dutton, 1927; Rpt. New York: Humanities Press, 1964.

Along with the histories of Birkhead and Summers, Railo's study has become a standard authority in the field. The book is organized thematically rather than historically or chronologically, an approach which proves both advantageous and obfuscating. Bibliographical references are interred in long footnotes and the absence of an index is a further hindrance. The study is built around various motifs of Gothic romanticism: "The Haunted Castle," "The Criminal Monk," "Ghosts and Demoniac Beings," "Incest and Romanticism." An independent chapter on Lewis reflects Railo's notion that nearly all of the dark motifs converge in The Monk, the Gothic's Gothic.

0155. Redden, Sister Mary Maurita. The Gothic Function in the American Magazines (1765-1800). (See 1093)

0156. Reddin, Chitra Pershad. "Forms of Evil in the Gothic Novel," Doctoral Dissertation, Dalhousie University, Halifax, Nova Scotia, 1977.

The dissertation explores the pervasive theme of attractive malice in the writings of nine major Gothics. Some attempt is also made to explain the appeal of evil as an aesthetic experience to the late Augustan reader.

0157. _____. Forms of Evil in the Gothic Novel. New York: Arno Press, 1980.

The published version of Reddin's doctoral dissertation. Evil is not only the most dominant and appealing literary feature of the best Gothic novels but frequently takes the place traditionally held by the morally heroic in earlier forms of literature.

0158. Reed, Ronald L. "The Function of Folklore in Selected English Gothic Novels," Dissertation Abstracts International, 33 (1972): 284A (Texas Technological University).

"Following the example set by Elizabethan dramatists, and especially Shakespeare, Gothic novelists used superstition from the folklore of England and Europe as a device for evoking terror in their readers." Tests this thesis by "analyzing the folk elements in selected Gothic novels" including Otranto, The Monk, and Melmoth.

0159. Reilly, Donald T. "The Interplay of Natural and Unnatural: A Definition of Gothic Romance," Dissertation Abstracts International, 31 (1970): 2353A (University of Pittsburgh).

Believes that too many modern studies of the Gothic overstate the psychology of the genre at the expense of theme. Concentrates on Walpole, Beckford, Mary Shelley, Lewis, and Maturin to prove that "the Gothic novel's appeal lies in the reader's admiration for an absolute selflessness and benevolence that can never fully be realized by moral beings combined with varying degrees of departure from that norm which he takes part in vicariously while reading the novels."

0160. Roberts, Bette B. "The Gothic Romance: Its Appeal to Women Writers and Readers in Late Eighteenth-Century England," Dissertation Abstracts International, 36 (1975): 6119A (University of Massachusetts).

Discusses the special allurements of the Gothic for the female readership. The thesis states that the Gothic romance "has the inherent capacity to blur fantasy and reality." Such an overlapping "is the basis of its compatibility with a female audience, who may experience in the genre both a reinforcement of restrictive social and cultural values and a liberating escape from them."

0161. _____. The Gothic Romance: Its Appeal to Women Writers and Readers in Late Eighteenth-Century England. New York: Arno Press, 1980.

This study defines the social positions and sex roles assigned to women in Gothic novels. Gothicism served as an expressive outlet for such female fears as aggrandized male villainy and

role denial. Analyzes the feminine predicament in detail in six Gothic novels: Clara Reeve's Old English Baron, Sophia Lee's The Recess, Ann Radcliffe's Mysteries of Udolpho, Charlotte Smith's Old Manor House, Regina Maria Roche's The Children of the Abbey, and Eliza Parsons's Mysterious Warning.

0162. Roberts, R. Ellis. "The Other Side," Life and Letters, 10 (1934): 691-701.

Surveys the devices and techniques which render the tale of terror effective from the gloom of Ossian to Poe's incomparable skill at transforming the ordinary into the awesome and awful. But sees the English Gothic novelists as not contributing very much to suspense, awe, and horror, for despite their shrieking excesses, "the Gothic novelists showed their successors how not to try to suggest mystery or the supernatural."

0163. Rogers, Winfield H. "The Reaction Against Melodramatic Sentimentality in the English Novel, 1796-1830," Publications of the Modern Language Association of America, 49 (1934): 98-122.

The article's title is somewhat deceiving since Rogers centers principally on Gothic parodies and satires and overreactions to the Gothic craze. His thinking never gets beyond such inept generalizations as the fact that Austen's Northanger Abbey "singled out Udolpho for particular ridicule."

0164. Ronald, Margaret A. "Functions of Setting in the Novel: From Mrs. Radcliffe to Charles Dickens," Dissertation Abstracts, 31 (1971): 5373A (Northwestern University).

Sees the symbolic use of setting as the common denominator in the novel from Radcliffe to Dickens. "Using The Mysteries of Udolpho to exemplify the terror-Gothic school of fiction, it is possible to determine precisely how an author utilizes setting for atmospheric evocation. This study traces a definite line of development from Mrs. Radcliffe through Dickens, a line which emphasizes the close ties which bind these authors together."

0165. _____. Functions of Setting in the Novel: From Mrs. Radcliffe to Charles Dickens. New York: Arno Press, 1980.

Concentrates upon the aesthetics of Radcliffean landscape and scenery as these were refined into a high art. Traces the Radcliffean impact in the exteriors of Sir Walter Scott and Charlotte Brontë and the gloomy interiors of Dickens. The interplay between setting and characterization in The Heart of Midlothian, Jane Eyre, and Bleak House shows the three novelists' extensive debt to Mrs. Radcliffe.

0166. Rottensteiner, Franz. The Fantasy Book: The Ghostly, the Gothic, the Magical, the Unreal. (See 2423)

0167. Russell, Samuel D. Haunted: Studies in Gothic Fiction, 1351 Tremaine Avenue, Los Angeles, California, 90019, 1968.

A journal devoted to Gothic studies with apparently vanished from the publishing scene after a single issue.

0168. Rustowski, Adam. "Angielska powiesc grozy lat 1760-1800: Proba redefinicji," Acta Philologica, 6 (1974): 201-242.
Translation: "The English Gothic Novel, 1760-1800: A Redefinition."

0169. _____. "Convention and Generic Instability of the English Gothic Novel," Studia Anglica Posnaniensia: An International Review of English Studies, 8 (1976): 175-187.

0170. Saapakk, Paul F. "A Survey of Psychopathology in British Literature from Shakespeare to Hardy," Literature and Psychology, 18 (1968): 135-165.
Explores and comments upon the tendency to melancholia, Hamletism, sexual villainy, and other varieties of morbid consciousness in various literary heroes including the half-evil protagonists of the Gothic. The "psychopathological traits" instilled in the Gothic hero of Walpole's Otranto reappear in the sadomasochistic tormentors of Beckford's Vathek, John Moore's Zeluco, Byron's egomaniacs, the mysterious males of the Brontës, and the urban criminals of Dickens.

0171. Sandy, Stephen Merrill. "Studies in the Form of the Romantic Novel: Otranto to Waverley," Doctoral Dissertation, Harvard University, 1963.
Argues that Scott must be considered a unifying figure in the history of the development of the novel. Scott borrowed many elements from the Gothic novelists and added a narrative richness of his own. Eight novels are studied. These include: The Castle of Otranto, The Old English Baron, and Sophia Lee's pre-Scott fiction, The Recess.

0172. _____. The Raveling of the Novel: Studies in Romantic Fiction from Walpole to Scott. New York: Arno Press, 1980.
A revised and retitled version of Sandy's 1963 dissertation. The thesis develops the idea that Scott is much more of a "syncretist" or combiner than he is an innovator--choosing to develop and integrate older novelistic traditions rather than creating new. Besides Otranto and The Recess, Udolpho and Jane Porter's Thaddeus of Warsaw also served Scott as stylistic models.

1073. Scarborough, Dorothy. The Supernatural in Modern English Fiction. New York: G. P. Putnam's Sons, 1917; Rpt. New York: Octagon, 1967. The first critically important history of the Gothic in the twentieth century. The book consists of eight chapters keynoted by Chapter 1 on "The Gothic Romance" and highlighted by later chapters on "Modern Ghosts," "Supernatural Life," and "Supernatural Science." Several insights into the psychodynamics of Gothic fiction sometimes attributed to later critics have their origins in Scarborough. For example, she unveils a primal theme of the Gothic when she remarks: "The struggle necessary for the model story might be intensely dramatic although altogether internal, between one's selves."

0174. Sedgwick, Eve Kosofsky. "The Coherence of Gothic Conventions," Dissertation Abstracts International, 37 (1976): 301A (Yale University).

The study "describes a cluster of important thematic conventions in the Gothic novel, the interrelationships among them, and their influence on some early Victorian writing." Among those conventions named are isolation, immobilization, deathlike states, and the unspeakable. "No dream, however terrifying, is as threatening in these novels as waking from a dream to find it true."

0175. _____. The Coherence of Gothic Conventions. New York: Arno Press, 1980.

Inventories the hardware of the Gothic novel to demonstrate both the form's coherence and its artistic longevity throughout the Gothic period and well beyond it into the late Victorian novel. Fiendish monasticism, oneiric states of mind, various forms of architectural incarceration including premature burial, the persistence of twins or doubles in the Gothic cast, and other conventions are discussed to establish the coherence of the Gothic.

0176. Shelden, Pamela J. and Kurt Paul. "Daylight Nightmares," Gothic: The Review of Supernatural Horror Fiction," 1 (1979): 1-6.

An analytic survey and reassessment of the shorter varieties of Gothic fiction. The ways and means of the Gothic serve the thematic ends of such writers as Henry James, Ludwig Tieck, Nathaniel Hawthorne, and Josef von Eichendorff as a means of exploring "the ambiguity of inner and outer worlds--an ambiguity resulting from the artists' increasing perception of the complex subconscious world in tension with the harsh, often chaotic external world."

0177. Shepperson, Archibald B. "Gothic Nonsense," in The Novel in Motley: A History of the Burlesque Novel in English. Cambridge, MA: Harvard University Press, 1936, pp. 154-181.

An amusing and informative account of the Gothic movement as well as its satiric legacy. Shepperson says that "this incontinent type of fiction came in for a large share of abuse from the critics and ridicule from the burlesquers. The demon of Gothic romance seldom appeared in the novels unaccompanied by the weeping lady of sentiment; consequently, the same burlesque usually ridiculed both excessive sensibility and excessive Gothicism."

0178. Skilton, David. "Gothic, Romantic, and Heroic" in The English Novel: Defoe to the Victorians. New York: Barnes and Noble, 1977, pp. 59-79

Covers the major phase of Gothic fiction from Mrs. Radcliffe and Lewis to Ainsworth and Bulwer-Lytton. Implies a submergence rather than a disappearance of Gothicism after Maturin.

0179. Steeves, Harrison R. Before Jane Austen: The Shaping of the English Novel in the Eighteenth Century. New York: Holt, Rinehart, Winston, 1965.

More biographical and synoptic than critical in its discussions of the Gothic with mixed feelings toward the place of the genre in the formation of the English novel in its incipient phase. Dismisses Walpole's Otranto as frivolous nonsense, censures Beckford, but applauds Mrs. Radcliffe's descriptive powers. Sees Lewis's

The Monk as an important experiment in "raising sexual violence to the level of tragic significance."

0180. Stein, William B. Hawthorne's Faust: A Study of the Devil Archetype. (See 1681)

0181. Stern, Philip Van Doren. "Tales of Terror," Saturday Review, March 14, 1942, pp. 3-4, 20.

Brief, insightful essay which respects and appreciates the tale of terror as a demanding art form and speaks of the artistic skill required for the tale of terror. While it is possible to prolong terror it is harder to prolong horror "since horror is necessarily climactic in effect." When well done the horror story "can result in greater emotional heightening than that produced by almost any other kind of literature."

0182. Stevens, L. Robert. "The Exorcism of England's Gothic Demon," Midwest Quarterly, 14 (1973): 151-164.

A cultural analysis which views Gothicism as alien to the English character, a character predisposed toward realism in fiction and living. Makes the extreme argument that "the British never developed a truly Gothic sensibility (with its corollary demonism). The so-called Gothic revival in England is a contrived and melodramatic parody of other people's terror, superficially imposed on a people who have a deep faith that reality works and that everything will be all right."

0183. Stevenson, Lionel. "Terror and Edification," in The English Novel: A Panorama. Cambridge, MA: Harvard University Press, 1960, pp. 148-176.

Ranks Charlotte Smith as the most talented and readable writer to emerge from the Gothic period. Argues persuasively that Gothic fiction was an extension of moral ideas and situations already well developed in Richardson's novels.

0184. Sullivan, Jack. "Psychological, Antiquarian, and Cosmic Horror," in Horror Literature: A Core Collection and Reference Guide. (See 0034)

0185. Summers, Montague. "The Illustrations of the Gothick Novels," Connoisseur, 98 (1936): 266-271.

An infatuating album of drawings for the Gothic novels. Includes lurid pictures from T. J. Horsley Curties's Ancient Records: or, The Abbey of St. Oswythe. Summers writes of Gothic illustrating that the "Gothic romance in its completest decadence may be considered to have been in some sort the progenitor of the bloods and shockers, embellished with fearsome woodcuts."

0186. _____. The Gothic Quest: A History of the Gothic Novel. London: Fortune Press, 1938; Rpt. New York: Russell and Russell, 1964.

Filled with Summers's own style of tireless erudition, with listings of forgotten Gothics and with grand pronouncements on every phase and form of Gothic literary activity, this chronicle of the Gothic

remains a landmark of criticism and an indispensable tool for prying open the portals of the haunted castle. Many who write on the Gothic complain of Summers, but no one can do without him either. Of special fascination is Chapter 6 wherein Summers exhumes the literary remains of such forgotten Goths as Francis Lathom, T. J. Horsley Curties, and the Shakespearean forger, W. H. Ireland. Summers projected a sequel volume to be called The Gothic Achievement, a last act of a monumental Gothic quest left unfulfilled at his death in 1948.

0187. Takayama, Osamu. "A Background of Literary Gothicism in Eighteenth-Century England," Annual Reports (Doshiba Women's College, Kyoto), 25 (1974): 48-64.

Reviews Walpole's antiquarian and medieval interests, the work of the graveyard poets, the revived interest in ancient ballads, and other forces contributing to the outburst of Gothicism in the last four decades of the eighteenth century.

0188. Thompson, G. R. The Gothic Imagination: Essays in Dark Romanticism. Pullman, WA: Washington State University Press, 1974.

A superbly edited collection of essays by various hands. The eight are: S. L. Varnado, "The Idea of the Numinous in Gothic Literature;" Nicholas K. Kiessling, "Demonic Dread: The Incubus Figure in British Literature;" Joel Porte, "In the Hands of an Angry God: Religious Terror in Gothic Fiction;" Barton Levi St. Armand, "The Mysteries of Edgar Poe: The Quest for a Mononmyth in Gothic Literature;" John W. Ehrstine, "Byron and the Metaphysic of Self-Destruction;" Robert D. Hume, "Exuberant Gloom, Existential Agony, and Heroic Despair: Three Varieties of Negative Romanticism;" Virginia M. Hyde, "From the 'Last Judgment' to Kafka's World: A Study in Gothic Iconography;" Maurice Lévy, "English Gothic and the French Imagination: A Calendar of Translations, 1767-1828." The collection's goal is "to provide a definition of Gothic literature and to explore the complex relationship between the medieval origins of Gothic art and the Romantic literary mode of Gothic terror and horror."

0189. _____. "Romanticism and the Gothic Tradition," in The Gothic Imagination: Essays in Dark Romanticism. Pullman, WA: Washington State University Press, 1974, pp. 1-10.

The prefatory essay to the collection in which Thompson explains the premise behind the book and defines the high Gothic as an inversion of the religious experience. The Gothic is "the embodiment of demonic quest-romance, in which a lonely, self-divided hero embarks on insane pursuit of the Absolute. This self-destructive quest is metaphysical, mythic, and religious, defining the hero's dark or equivocal relationship to the universe."

0190. _____. "Gothic Fiction of the Romantic Age," in Romantic Gothic Tales, 1970-1840. New York: Harper and Row, 1979, pp. 1-54.

An excellent overview of the whole subject of the Gothic is furnished by Thompson in the introduction to this thoughtfully assem-

bled anthology of Gothic fiction. If the inspirational context of Gothic fiction is heroic and religious, its primary mood is the evocation of "cosmic dread" which goes far deeper than "a literature of surfaces, sensationalism, cheap thrills." Insists that the Gothic can be taken seriously and calls the high Gothic romance "one of the major flowerings of the Romantic imagination."

0191. Thornburg, Thomas R. "The Quester and the Castle: The Gothic Novel as Myth, with Special Reference to Bram Stoker's Dracula," Dissertation Abstracts International, 31 (1971): 4752A (Ball State University).

A Jungian archetypal analysis of the Gothic culminating in "an explication of Dracula as myth and the consummate Gothic novel which stands at the acme of the tradition." Sees the quest for the castle as a perversion of the grail search. "For Gothic fiction, the grail quest is reversed."

0192. Tompkins, J. M. S. The Popular Novel in England, 1770-1800. London: Constable, 1932; Rpt. London: Methuen, 1969.

An erudite and useful study of the novelists who dominated the market for sensational fiction after the deaths of Richardson, Sterne, and Smollett. Many of these writers form a cadre of Gothics who became the "predominant literary fashion of the nineties and extended, amid the outcries of critics, well into the next century." Has excellent commentaries on Mrs. Radcliffe and on the crossbreeding of English Gothicism and the supernatural extravagances of the German Schauerromantik school.

0193. Tracy, Ann Blaisdell. "Patterns of Fear in the Gothic Novel, 1790-1830," Dissertation Abstracts International, 38 (1977): 3460A (University of Toronto).

Interprets the Gothic novel as a religious myth of a paradise lost. "The Gothic world is identified with the fallen world, as evidenced by such characteristics as alienation, wandering, ruins, death and putrefaction, darkness, fear and guilt, impairment of the senses, corruption of the appetites, and repetitive temptation, this general hopelessness being alleviated only by the fantasy of reunion with lost parents and lovers. Gothicism is consequently to be seen as an implicit counterpart to the Edenic and millenial visions common to Romanticism."

0194. _____. "Gothic, Had-I-But-Known, Damsel-in-Distress: Stalking the Elusive Distinction," in Murderess Ink, ed. Dilys Winn. New York: Workman, 1979, pp. 14-17.

A lighthearted but not lightheaded essay on the author's addiction to the Gothic has incisive comments on the symbolic value of the Gothic environment. It is "the environment, not the heroine which distinguishes classic Gothic: the novels conjure up a psychic environment that stresses delusion, mistaken identity, lunacy, unexpected cataclysm, pursuit, suspense, pitfalls, and the brevity of human happiness." The Gothic locale is shrewdly described as a "place theologians would identify as fallen," a former paradise gone to hell.

0195. _____. Patterns of Fear in the Gothic Novel 1790-1830. New York: Arno Press, 1980.

Investigates and classifies the machinery of fright and phobia, of fainting and nameless dread, in more than 100 Gothic novels. Specters, superspies, and inquisitors are among the agents used by the Gothic novelists to provoke the unbearable anxiety of helplessness in maiden protagonists. Gothic wanderers receive special attention since their fears and desires symbolize the universal dread of damnation itself.

0196. Van Luchene, Robert S. "Essays in Gothic Fiction: From Horace Walpole to Mary Shelley," Dissertation Abstracts International, 34 (1974): 4220A-4221A (Notre Dame University).

Has chapters on Otranto, The Old English Baron, The Mysteries of Udolpho, The Monk, and Frankenstein. Traces the mainstream of the Gothic mode and "concentrates on a Gothic romance which has been selected either because it characterizes a predominant trend in the Gothic tradition or because it signals a new direction."

0197. _____. Essays in Gothic Fiction: From Horace Walpole to Mary Shelley. New York: Arno Press, 1980.

Maps the progress of Gothic romance through historical and critical analyses of five works: Otranto, The Old English Baron, Udolpho, The Monk and Frankenstein. Van Luchene believes that the Gothic was in no way a static genre but constantly redefined itself as it matured. Five stages of Gothic fiction may be discerned from Walpole's apparatus of horror to Mary Shelley's philosophical achievement in making Frankenstein "the cornerstone of science fiction."

0198. Varma, Devendra P. The Gothic Flame: Being a History of the Gothic Novel in England: Its Origins, Efflorescence, Disintegration and Residuary Influences, Foreword by Herbert Read, Introduction by J. M. S. Tompkins. London: A. Barker, 1957; Rpt. New York: Russell and Russell, 1966.

Dedicated to Prime Minister Nehru, Varma's history of the Gothic novel is revisionary in tone as he seeks to reread the Gothic sympathetically and from an overtly psychological perspective. In her preface, Tompkins states Varma's aims: "For what has altered our attitude to Gothic writings is the application of Freudian psychology to literature together with the surrealist dependence on dreams and the unconscious. What came to light in the Gothic romances were the suppressed neurotic and erotic impulses of educated society." For students who wish to go beyond Railo and Summers, two of Varma's chapters have special merit: Chapter 6, "Schauer-romantik: or Chambers of Horror" and Chapter 8, "Quest of the Numinous: The Gothic Flame." According to Varma's thesis, "The Gothic novels arose out of a quest for the numinous. They are characterized by an awestruck apprehension of Divine immanence penetrating diurnal reality."

0199. _____. "The Gothic Fantasy, or Landscape of Dreams: An Address at the Gothic Symposium of the Modern Language Associa-

tion of America, December 28, 1973," Printed as a Pamphlet by Dalhousie University, Halifax, Nova Scotia, 1973, pp. 1-11.

Sir Devendra P. Varma, keeper of the Gothic Flame, reflects upon his encounters with and fascination for the Gothic. His address closes with an encomium to the enduring power of the Gothic: "Mario Praz once told me in Rome that Vathek is Kubla Khan, Otranto is Christabel, and Frankenstein with its arctic scenes is The Ancient Mariner. Indeed, the Gothic novels are miracles of rare device, carved with figures strange and sweet, but productions of psychic forces. And they do cast a spell, and the reader is drawn into that dream landscape, like the boat of Odysseus towards the enchanted island of Circe."

0200. _____. "The Ripples from 'Otranto,'" Folio, Winter, 1976, pp. 10-18.

This elegant little essay is best described as a brochure of Gothic tourism as Varma recounts his visits to various unholy Gothic shrines. Particularly charming are his memories of a 1972 visit to Netley Abbey and his personal contact with Netley's legend of the immured nun, a story memorialized by Richard Warner in his Gothic romance, Netley Abbey (1795). What began as a ripple at Otranto soon became a tidal wave. "For over two centuries Walpole's Gothic novel has carried on a faint, phantom-like existence, proving that its ingredients continue to fascinate man's imagination."

0201. _____. "On Field Researches in Gothicism," Sphinx: A Magazine of Literature and Society, 2 Number 4 (1977): 17-24.

Concerns the explorations of the Rumanian scholar, Radu Florescu, his on-site investigations of Burg Frankenstein near Darmstadt, Germany, and his historical confirmations of the Dracula legend at Dracula's fortress at Poenari. Varma credits Florescu with making all students of the Gothic aware of real places behind Frankenstein. "Florescu's field research originated in dissatisfaction with Mary Shelley scholarship. Although the Gothic novel Frankenstein had been widely read for over 150 years, no scholar before Florescu had ever bothered to explore the origins of the name."

0202. Varnado, S. I. "The Idea of the Numinous in Gothic Literature," in The Gothic Imagination: Essays in Dark Romanticism. Pullman, WA: Washington State University Press, 1974, pp. 11-21.

Drawing upon the philosopher-theologian, Rudolf Otto in The Idea of the Holy (1917), Varnado analyzes the place of the "numinous" or non-rational which underlies the sense of fear and wonder inherent in a confrontation with the divine in Gothic fiction. "The unnamed something which often confronts the Gothic hero or heroine is not a morally neutral force and may be construed as a numinous event."

0203. Wagenknecht, Edward. "The Renascence of Wonder," in Cavalcade of the English Novel. New York: Henry Holt, 1954, pp. 110-133.

Presents all of the Gothics, including Walpole who is often treated contemptuously by historians of the novel, with dignity and critical patience. Praises Walpole for being "fundamentally right in

his preference for a real, as opposed to a sham, supernaturalism," celebrates Mrs. Radcliffe as the "Queen of terror who gratified the current taste for terror without ever violating gentility" and even allots some space to Charlotte Dacre and the lesser known novels of Maturin. The Gothics demonstrated that " 'reason' alone could never control English fiction."

0204. Watt, William Whyte. Shilling Shockers of the Gothic School: A Study of Chapbook Gothic Romances. Cambridge, MA: Harvard University Press, 1932; Rpt. New York: Russell and Russell, 1967.

A diminutive book (54 pages including notes) devoted exclusively to a study of the shilling shockers, bluebooks, and plagiarized condensations of the legitimate Gothics which glutted the literary marketplace between 1790 and 1815. Deals wittily with these Gothic miniatures as well as with the dross of the "monastic shockers." Although cheaply published and written according to the absurd formulas of Gothic fiction, this subspecies of the Gothic must be credited with an important transitional role in extending the tradition of terror from the eighteenth to the nineteenth century. "In their brevity alone the shilling shockers form an important step between the long Gothic novels and the more plausible short stories of terror."

0205. Wilson, Angus. "Evil in the English Novel," Kenyon Review, 29 (1967): 167-194.

A short version of the same essay was also published in The Listener, January 10, 1963, pp. 63-65. Wilson surveys the malign as a force in the English novel from its beginnings in Richardson to the modern period. Alludes to the work of the Gothic writers calling Gothicism an important transitional phase of the novel which enabled such Victorian writers as the Brontës and Dickens to work out their visions of social and moral evil.

0206. Wilson, Edmund. "A Treatise on the Tales of Terror," in Classics and Commercials: A Literary Chronicle of the Forties. London: Allen, 1951.

The eminent American critic turns his attention to the reasons behind the resurgence of interest in Hawthorne, Poe, Melville, Gogol, Kipling, Montague Rhodes James, Machen, Algernon Blackwood, De la Mare, and Kafka in the 1940s. Always politically minded, Wilson attributes the appetite for the tale of terror to "the longing for mystic experiences which seems always to manifest itself in periods of social confusion when political progress is blocked."

0207. Wilt, Judith. Ghosts of the Gothic: Austen, Eliot, and Lawrence. Princeton, NJ: Princeton University Press, 1980.

A two part study of the classic Gothic and its aftermath in the writings of George Eliot, D. H. Lawrence and other moderns. Part One's introductory chapter, " 'This Heretic Narrative': Approaches to a Gothic Theoretic" and the chapters on "Gothic Fathers" and "Gothic Brothers" establish the principle that "dread is the father and mother of the Gothic." The critical logic of the book, however, is not easily followed. At issue is Wilt's application of the term Gothic which appears too broad: "I do not seek to enclose

Austen, Eliot, and Lawrence within the defined Gothic but rather to suggest that these great novelists' imaginations function not to break out of or abandon that core but to embrace it, along with everything else the practitioners of this ambitious genre seek to embrace."

0208. Wolf, Leonard. "Review of Gothic Novels Edited by Sir Devendra Varma," New York Times Book Review, January 14, 1973, pp. 2, 28.

Evaluates the virtues and flaws of the first ten volumes of the Arno Press project of reprinting 30 obscure or forgotten Gothics under the general editorship of Sir Devendra Varma with forewords and introductions by various scholars of the Gothic. Remarks upon the boldness and appropriateness of such a project and singles out the edition of Mary-Anne Radcliffe's Manfoné: or, The One-Handed Monk as outstanding. Says of the Gothic novel in general that "From its beginnings, the Gothic novel was a compound of gentility endeavoring to control primordial fears."

0209. Wright, Walter Francis. Sensibility in English Prose Fiction 1760-1814: A Reinterpretation. Urbana, IL: Illinois University Press; Illinois Studies in Language and Literature, 22, Numbers 3-4, 1937.

Traces the history of the Gothic mood by considering Mrs. Radcliffe's precursors, Sophia Lee and Charlotte Smith, giving much analytic attention to Mrs. Radcliffe herself. Although Mrs. Radcliffe "polished the novel of sensibility to a high degree" she was also responsible for bringing on the cloying sameness of incident, character response, and scenery which would become in the sensibility of the 1790s symptoms of the disease of Gothic banality.

0210. Zirker, Joan McTigue. "The Gothic Tradition in English Fiction 1764-1824," Dissertation Abstracts International, 35 (1974): 422A (University of Indiana).

Rescues the Gothic from various critical strictures by opposing "the view that Gothic fiction is a meretricious and inflammatory appeal to a degenerate popular taste." Proposes instead that the Gothic becomes "increasingly frightening as it accumulates what Henry James calls 'encumbrances,' connections with the real world and everyday life." Names Frankenstein as an example of the "superior effects of realism in Gothic fiction."

2. Horace Walpole (1717-1797)

0211. Barrell, R. A. "Horace Walpole and France," Humanities Association Bulletin, 23, Number 2 (1972): 33-40.

Refers in passing to popularity of The Castle of Otranto in France. The first French translation was by Marc Antoine Eidous in 1767.

0212. Bland, D. S. "Endangering the Reader's Neck: Background Description in the Novel." (See 0053)

0213. Bleiler, E. F. Introduction to Three Gothic Novels: The Castle of Otranto, Vathek, The Vampyre. New York: Dover, 1966, pp. vii-xl.

Connects Walpole's Gothic prototype to the architectural experimentalism of the Gothic revival and shows how the first Gothic novel not only launched the genre but might be read as "a primitive detective story in which God or fate is the detective." Also reprints Sir Walter Scott's introduction to his 1811 edition of The Castle of Otranto.

0214. Brandenberg, Alice S. "The Theme of The Mysterious Mother," Modern Language Quarterly, 10 (1949): 464-474.

This early Gothic drama marks a genuine artistic effort by Walpole to fuse the Gothic with the tragic and to transport the viewer beyond an unnatural interest in the unnatural for its own sake. As a result, The Mysterious Mother presents "incest as a tragic subject and not merely as a device for achieving a cheap sensation."

0215. Burney, E. L. "Shakespeare in Otranto," Manchester Review, 12 (1972): 61-64.

The source study notes that "the spirit of Shakespeare haunts the courtyard, the hall, galleries, battlements, and dungeons of the Castle of Otranto." Points out specific references to Julius Caesar and Shakespearean patterns of "rustic prose" for the servants.

0216. " 'Castle of Otranto,' " Literary Review, February 25, 1922, p. 451.

Signed by a "Constant Reader" of Otranto. Admires Otranto and delights in it not for the novel's horror but for its hilarity and declares Walpole's book to be "one of the world's humorous masterpieces."

0217. " 'The Castle of Otranto,' " Notes & Queries, 180 (1941): 209.

Signed by R. W. C., the note speculates on the real identity of William Marshall, Gentleman, the phony translator named on the frontispiece of the first edition of Otranto. Surmises that Walpole perhaps obtained the name from that of a "coarse engraver" who had "done an unsuccessful portrait of Milton." Thus, the translator's name would have jocular implications for the novel as a whole.

0218. Clarke, A. H. T. "Strawberry Hill," London Times Literary Supplement, May 25, 1940, p. 255.

An anecdote about a painting by Sir Joshua Reynolds's friend Rowlandson, who had seized upon the Gothic spirit of Walpole's medievalized estate at Strawberry Hill by painting a column of cowled monks wending their way toward Walpole's castle.

0219. Conant, Kenneth J. "Horace Walpole and the Gothic Revival," Old Wedgwood, 12 (1945): 62-69.

A non-technical essay in architectural history written specifically "to commemorate Strawberry Hill" and to demonstrate Walpole's high position in lending "the Gothic style 'aristocratic respectability' in his own time by taking it from the cathedral and putting it into the home."

0220. Conger, Syndy M. "Faith and Doubt in The Castle of Otranto," Gothic: The Review of Supernatural Horror Fiction, 1 (1979): 51-59.

Examines the religious themes and structural ambiguities of Otranto and observes the book's subversive theological outlook. Although the ways of God to man are finally triumphant, the absurd dénouement and the long delayed victory of good over evil cause the reader to contemplate "Descartes's unthinkable: that the world may be in the hands of a demon."

0221. Dobrée, Bonamy. "Horace Walpole," in Restoration and Eighteenth-Century Literature: Essays in Honor of Alan Dugald McKillop, ed. Carroll Camden. Chicago: Chicago University Press, 1963, pp. 49-70.

In a portrait of the artist as a Gothic revivalist, Dobrée inserts some random remarks on the experimental romanticism of Otranto and gives a few paragraphs to Walpole's Gothic drama of incest, The Mysterious Mother. The dramatic style of The Mysterious Mother is traced back to the work of the Restoration tragedian, Nathaniel Lee (1653-1692).

0222. Dolan, Janet A. "Horace Walpole's The Mysterious Mother: A Critical Edition," Dissertation Abstracts International, 31 (1971): 4115A-4116A (University of Arizona).

There were editions of Walpole's incest play in 1768, 1770, 1781, 1791 and a modern edition edited by Montague Summers in 1924. Dolan's edition summarizes the strong points of these earlier editions taking the 1770 text as the authority. Notes and collates variant readings and gives some historical information on attempts to alter or expurgate the play's incestuous action.

0223. Doughty, Oswald. Introduction to The Castle of Otranto by Horace Walpole. London: Scholartis, 1929.

Brief but perceptive introduction to the novel based on the 1765 edition published by Thomas Lownds.

0224. Eastwood, Sidney K. "Horace Walpole," Notes & Queries, 189 (1945): 265.

Mentions Otranto among Walpole's architectural interests.

0225. Ehlers, Leigh A. "The Gothic World as Stage: Providence and Character in The Castle of Otranto," Wascana Review, 14, Number 2 (1980): 17-30.

Deriving its stage properties and melodramatic gadgetry as well as its divided hero and sense of poetic justice from Shakespeare, Otranto is best understood as "a Gothic drama revealing the means by which providence resolves chaos into order."

0226. Engel, Leonard. "The Role of the Enclosure in the English and American Gothic Romance." (See 0069)

0227. English, Sarah Warder. "The Hunger of the Imagination: A Study of the Prose Style of Four Gothic Novels," Dissertation Abstracts International, 39 (1979): 6773A-6774A (University of North Carolina).

Analyzes the prose style of Otranto, The Old English Baron, Udolpho, and The Monk by studying vocabulary, sentence structure, and other rhetorical devices. Concludes that "none of these stylistic devices is unique to the Gothic novel. But in the Gothic novel they are used with a new rigidity to create a style that is more formal, artificial, and 'lofty' than the style of earlier eighteenth-century novels."

0228. Evans, Bertrand. Gothic Drama from Walpole to Shelley. (See 1059)

0229. Fairclough, Peter and Mario Praz. Introduction to Three Gothic Novels: The Castle of Otranto, Vathek, Frankenstein. Baltimore, MD: Penguin Books, 1968, pp. 7-34.

Extends ideas about the Gothic previously put forth in Praz's Romantic Agony. As "the whim of a dilletante medievalist," Walpole's Otranto opens up new categories of the sublime and beautiful which Edmund Burke had prefigured in his treatise on the subject. Praz determines that Otranto is an early example of the "Romantic Agony" in its transformation of "the horrid from being a category of the beautiful" into a new and strangely delightful entity in which beauty and horror became one.

0230. Fujimoto, Yukio. "From Amusement to Quest--The Castle of Otranto and Edgar Huntley [sic]," Chu-Shikoku Studies in American Literature, 14 (1978): 61-70.

Because Charles Brockden Brown was a probing student of the mind, his dream novel, Edgar Huntly: or, The Memoirs of a Sleep-Walker (1799) goes deeper into the aberrations of the unconscious self than Walpole's Otranto although both works share the theme of exploring nightmares of universal guilt.

0231. Garte, Haujörg. Kunstform schauerroman: Eine Morphorlbegriffsbestimmung die sensationromans in 18. jahrhunderts von Walpole's 'Castle of Otranto' bis Jean Paul's 'Titan.' (See 0077)

0232. Haggerty, George Edgar. "Gothic Fiction from Walpole to James: A Study of Formal Development." (See 0081)

0233. Harfst, Betsy Perteit. "Horace Walpole and the Unconscious: An Experiment in Freudian Analysis," Dissertation Abstracts, 29 (1968): 1511A-1512A (Northern Illinois University).

Carries the Freudian trend in Gothic criticism to an apogee. Otranto, The Mysterious Mother, and Hieroglyphic Tales are treated as psychobiographical statements in which Walpole reveals powerful Oedipal wishes, castration phobias, parricidal guilts and fears, homosexual longings and drives, and a castration complex which would make Freud blush. Yet, the dissertation makes a clear case for the Gothic as a form of coherent sexual fantasy.

0234. _____. Horace Walpole and the Unconscious: An Experiment in Freudian Analysis. New York: Arno Press, 1980.

The Mysterious Mother, and Hieroglyphic Tales are read

psychoanalytically as expressions of Walpole's repressed reactions to his relationships with his father and mother, his cousin Henry Conway, and his epistolary companion, Madame Marie du Deffand.

0235. Havens, Munson A. Horace Walpole and the Strawberry Hill Press. Canton, PA: Kirgate Press, 1901.

A chronological study of Walpole's private printing enterprise at his Strawberry Hill estate as well as his dealings with Thomas Kirgate, the foreman of the press. Otranto was printed at Strawberry Hill on Christmas Eve, 1764.

0236. Hazen, Allen T. A Bibliography of Horace Walpole. New Haven: Yale University Press, 1948.

An eclectic primary bibliography showing among other Walpoleiana the numerous editions of The Castle of Otranto and The Mysterious Mother.

0237. Henderson, Philip. Introduction to The Castle of Otranto by Horace Walpole in Shorter Novels of the Eighteenth-Century. New York: E. P. Dutton, 1958, pp. v-x.

Otranto is grouped with Johnson's Rasselas (1759) and Beckford's Vathek as "a landmark in English taste." Says that Walpole "has a good claim to be considered the first surrealist novelist" but does not develop the claim. Nowhere does Henderson utter the term "Gothic," thus shunning the cachet that Walpole himself used in the novel's subtitle.

0238. Holzknecht, Karl J. "Horace Walpole as Dramatist," South Atlantic Quarterly, 28 (1929): 174-189.

Concentrates on The Mysterious Mother calling attention to its mixture of classic and romantic notions of theatre and ranking the incest drama as superior in its management of Gothicism to its novelistic predecessor, Otranto. The play is an improvement on Otranto since "all of the Gothic machinery of Otranto is present; from the very opening of the play the shadow of impending tragedy hangs over the cast."

0239. Kallich, Martin, Horace Walpole. New York: Twayne, 1971.

An overview of Walpole's life and work and highly derivative in its scholarly opinions. There are allusions to Otranto but no new discoveries about the book's importance to the Gothic movement. Does not supersede R. W. Ketton-Cremer's Horace Walpole: A Biography (1940).

0240. Ketton-Cremer, R. W. Horace Walpole: A Biography. London: Longmans, Green, 1940; Rpt. London: Methuen, 1964.

Somewhat perfunctory on the literary and historical aspects of Otranto and The Mysterious Mother, Ketton-Cremer's portrait of Walpole's social associations, his architectural experiments, and his importance as a Gothic revivalist make this book the best biography of the father of the Gothic novel.

0241. Killen, Alice M. Le Roman terrifiant ou roman noir de Walpole à Anne Radcliffe. (See 0105)

0242. Lévy, Maurice. "Lecture plurielle du Château d'Otrante," in La Mort, le fantastique, le surnaturel du XVIe siècle à l'époque romantique. Lille, France: Université de Lille Centre de Recherches sur l'Angleterre des Tudors à la Regence, 1980, pp. 149-153.

Translation: "Plural Reading of the Castle of Otranto" in Death, the Fantastic, the Supernatural from the Sixteenth Century to the Romantic Epoch. Investigates the levels of response which the prototypical Gothic novel provoked.

0243. Lewis, Paul. "The Atheist's Tragedy and The Castle of Otranto: Expressions of the Gothic Vision," Notes & Queries, 25 (1978): 52-54.

Draws dramatic and thematic parallels between Cyril Tourneur's Jacobean tragedy of blood, The Atheist's Tragedy (1611), and Otranto with an end toward showing that the literary roots of the Gothic reach back to the revenge play tradition with its "interest in incest, violence, madness, monsters, prison, mortality, and gore."

0244. Lewis, Wilmarth S. "The Genesis of Strawberry Hill," Metropolitan Museum Studies, 5 Part 1 (1934): 57-92.

A detailed historical tour of Strawberry Hill, its contents, its environs. Provides excellent descriptions of Walpole's Gothic innovations and capricious medievalism which enabled him to transform a smart Georgian building into a model for his haunted castle in Otranto. Enhanced by 38 plates showing the Gothification of Strawberry Hill.

0245. _____. "Horace Walpole Reread," Atlantic Monthly, July, 1945, pp. 48-51.

A personal reminiscence by the editor of Walpole's voluminous correspondence. Says of Walpole's Gothic endeavors: "He wrote The Castle of Otranto and The Mysterious Mother, the first romance and the last tragedy of our language, as Byron called them. The Castle of Otranto has passed into more than 60 editions, 5 of them within the past 21 years."

0246. _____. Introduction to The Castle of Otranto: A Gothic Story by Horace Walpole, explanatory notes and a note on the text by Joseph Reed, Jr. London: Oxford University Press, 1969, pp. i-xviii.

Issued originally in 1964 in the Oxford English Novel Series. Essentially a condensed biography of Walpole rather than a criticism of Otranto.

0247. Massara, Giuseppe. "G. B. Piranesi and the Novel," in Studi Inglesi: Raccolta di Saggi e Ricerche, ed. Agostino Lombardo. Bari, Italy: Adriatica, 1978, pp. 77-92.

Studies the influence of Piranesi's Carceri (Italian etchings and engravings in the style of sublime gloom and sinister beauty) on Walpole, Beckford, and their followers in the romance of the ruin. Carceri was widely admired among the English Gothic revivalists. In Walpole's Anecdotes of Painting in England, he described Piranesi's engravings as "savage as Salvator Rosa, fierce as Michael Angelo, exuberant as Rubens."

0248. Mehrotra, Kevala-Krishna. Horace Walpole and the English Novel: A Study of the Influence of 'The Castle of Otranto,' 1764-1820. Oxford: Basil Blackwell, 1934; Rpt. New York: Russell and Russell, 1970.

A curious text which for reasons known only to the author circumvents the announced business of the title. Censured by Montague Summers, Mehrotra's book remains an oddity. He summarizes and resummarizes Otranto, but any student of the Gothic can do this for himself.

0249. Mengeling, Marvin E. "Walpole's 'Otranto': The Gothic Thrust Toward Heaven," Count Dracula Society Quarterly, 1, Number 9 (1974): no page numbers.

Appearing in that most ephemeral of all journals, The Count Dracula Society Quarterly, the essay examines the religious themes of Otranto as they relate to the castle as church or God's house in its thrust toward heaven. God is still stronger than the devil in the first Gothic novel and the divine is still capable of restoring order to disordered lives.

0250. Mudrick, Marvin. Introduction to The Castle of Otranto by Horace Walpole. London: Collier-Macmillan, 1963.

A paperback edition of Otranto which contains Sir Walter Scott's introduction. The brief introduction points out the widespread historical influence of Walpole's invention and its significance as a warehouse of Gothic props.

0251. Onochie, B. C. "Changing Expressions in English Fiction from The Castle of Otranto to Wuthering Heights." (See 0139)

0252. Paterna, Wilhelm. Das Übersinnliche im englischen roman (von Horace Walpole bis Walter Scott). (See 2418)

0253. Reed, Ronald L. "The Function of Folklore in Selected English Gothic Novels." (See 0158)

0254. Riely, John. "The Castle of Otranto Revisited," Yale University Library Gazette, 53 (1978): 1-17.

Offers a chamber-by-chamber tour of the novel's gadgetry, marks its importance to literary history, and reappraises the technical impact of Walpole's devices on later Gothic writers.

0255. Riggs, Blanche. "The Place of Horace Walpole in the Gothic Revival," Doctoral Dissertation, University of Chicago, 1909.

An antique dissertation that studies Walpole's instinct for creating a Gothic style at Strawberry Hill. Regards the Strawberry Hill project as the imaginative genesis of Otranto.

0256. Rose, Edward J. "'The Queenly Personality': Walpole, Melville, and Mother," Literature and Psychology, 15 (1965): 216-229.

An essay in comparative psychology which examines the impact of Walpole's handling of incest and other sexual themes on Melville's White Jacket (1850) and Pierre (1852). Melville was

drawn to Walpole's drama out of phallic anxieties and feelings of impotence finding in Walpole's work a confirmation of his "own deepest psychic experiences."

0257. Sandy, Stephen Merrill. "Studies in the Form of the Romantic Novel: Otranto to Waverley." (See 0171)

0258. _____. The Raveling of the Novel: Romantic Fiction from Walpole to Scott. (See 0172)

0259. Smith, Horatio E. "Horace Walpole Anticipates Victor Hugo," Modern Language Notes, 41 (1926): 458-461.

A brief speculation concerning the similarity of the principles of terror as designated by Walpole in the Preface to the second edition of Otranto and Victor Hugo's "doctrine of the grotesque." But no evidence is adduced to prove that Hugo had studied Walpole's prefaces or read Otranto itself.

0260. Smith, Warren Hunting. "Strawberry Hill and Otranto," London Times Literary Supplement, May 23, 1936, p. 440.

Walpole took it upon himself to explain the discrepancies between The Castle of Otranto and the design of Strawberry Hill. "All discrepancies between Otranto and Strawberry Hill are explained by Walpole's letter to Mme. du Deffand, January 27, 1775."

0261. Solomon, Stanley J. "Subverting Propriety as a Pattern of Irony in Three Eighteenth-Century Novels: The Castle of Otranto, Vathek, and Fanny Hill," Erasmus Review, 1 (1971): 107-116.

A well-reasoned essay which views the comic ironies of the three novels as an undermining of the didacticism of Augustan fiction and its "established notions of propriety." Walpole, Beckford, and Cleland exalt the irrational over the rational thus subverting the eighteenth century ideals of reason and order. The mode of Otranto is imaginative chaos; the mode of Vathek is comic cruelty; the mode of Fanny Hill is ungoverned sexual passion.

0262. Spector, Robert D. Introduction to Seven Masterpieces of Gothic Horror. (See 1096)

0263. Spurgeon, Caroline F. E. Introduction to The Castle of Otranto by Horace Walpole. London: Chatto and Windus, 1907.

Issued as one of the King's Classics, this old-fashioned edition of Otranto is now of interest only as a curio of twentieth-century attraction to Walpole's new Gothic.

0264. Stein, Jess M. "Horace Walpole and Shakespeare," Studies in Philology, 31 (1934): 51-68.

Attacks Railo's claim that Shakespeare's plays were the source for most of the implements of terror housed in The Castle of Otranto. Believes that the Shakespearean elements (the Hamletism of both setting and hero; the Macbethian atmosphere and emphasis upon spectral return) are not the defining features of Walpole's work. "They are not the real essence of the Gothic literary production. Con-

stant terror is the central quality of Gothic writings, and Walpole did not get this effect from Shakespeare."

0265. Summers, Montague. Introduction to The Castle of Otranto and The Mysterious Mother. London: Constable, 1924, pp. ix-lvii.

Owing to the fact that this is a limited edition (550 copies printed) it has intrinsic worth as a collector's item. There are several illustrations from the edition of 1796. In his long introduction, Summers discusses Walpole as a connoisseur of the Gothic and a forger of tradition.

0266. Thiergard, Ulrich. "Schiller und Walpole: Ein Beitrag zur Schillers verhältnis zur schauerliteratur." (See 1922)

0267. Valensise, Rachele. "The Castle of Otranto e l'incubo del potere," Siculorum Gymnasium, 28 (1975): 391-410.

Translation: "The Castle of Otranto and the Nightmare of Power." Studies the political symbolism and fear of revolution in the novel.

0268. Van Luchene, Stephen R. "Essays in Gothic Fiction: From Horace Walpole to Mary Shelley." (See 0196)

0269. _____. Essays in Gothic Fiction: From Horace Walpole to Mary Shelley. (See 0197)

0270. Varma, Devendra P. "The Ripples from Otranto." (See 0200)

0271. Welcher, Jeanne K. "The Literary Opinions of Horace Walpole," Doctoral Dissertation, Fordham University, 1954.

Reveals the eclectic tastes of Walpole's reading as well as his opinions of the literary standards and practices of his own age. Although Walpole appears to scorn the rules of fine composition in his prefaces to Otranto and The Mysterious Mother, the works themselves reveal that he adhered to many of the principles of neo-classic art which he professed to violate.

0272. Wright, Andrew. Introduction to The Castle of Otranto, The Mysteries of Udolpho, and Northanger Abbey. New York: Holt, Rinehart, Winston, 1963, pp. vii-xxi.

A widely used paperback edition containing three milestones of the Gothic period. Udolpho is abridged. The critical commentary is adequate for this volume's purposes of introducing the Gothic to readers unfamiliar with the genre. A short secondary bibliography is also furnished.

3. Thomas Leland (1722-1785)

0273. Hume, Robert D. Introduction to Longsword, Earl of Salis-

bury by Thomas Leland. Foreword by Devendra P. Varma. New York: Arno Press, 1974.

Weighs the influence of the "first historical novel in English" on the rise of the Gothic. The influence of Longsword is particularly visible in Otranto, Reeve's Old English Baron, Sophia Lee's The Recess, and Richard Warner's Netley Abbey: A Gothic Story. Hume takes exception, however, to the claim that Longsword contributed to the shape of Gothicism, finding little that is predictive of the Gothic novel in Leland's story, setting, or characters.

0274. Stephens, John C., Jr. Introduction to Longsword, Earl of Salisbury by Thomas Leland. New York: New York University Press, 1957.

Treats Leland's historical novel of 1762 as a clear precursor to the Gothic of Walpole, Reeve, and Sophia Lee. Follows the thinking of Edith Birkhead in noting that, except for the absence of supernatural agencies, Longsword has "virtually all the ingredients of Gothicism" including the Gothic cast and exquisitely gloomy architectural surroundings.

4. Clara Reeve (1729-1807)

0275. Ehlers, Leigh. "A Striking Lesson to Posterity: Providence and Character in Clara Reeve's Old English Baron," Enlightenment Essays, 9 (1978): 62-76.

Examines Clara Reeve's use of didactic props and themes as well as the device of contrived hereditary fate in The Old English Baron (1777). Attached to the main argument is the critical rider that much of the well-oiled machinery of destiny and genealogical justice derives from Walpole's Otranto.

0276. English, Sarah Warder. "The Hunger of the Imagination: A Study of the Prose Style of Four Gothic Novels." (See 0227)

0277. Foster, James R. "D'Arnaud, Clara Reeve, and the Lees," in The History of the Pre-Romantic Novel in England. (See 0073)

0278. Reeves, John K. "The Mother of Fatherless Fanny," Journal of English Literary History, 9 (1942): 224-233.

The lost parent of this sentimental Gothic is Clara Reeve. "The most tenable theory seems to be that an unpublished piece of Miss Reeve's work was used by a later writer or writers as a nucleus for the novel which was published in 1819 as Fatherless Fanny."

0279. Spector, Robert D. Introduction to Seven Masterpieces of Gothic Horror. (See 1096)

0280. Trainer, James. Introduction to The Old English Baron by Clara Reeve. London: Oxford University Press, 1967.

Discusses The Old English Baron as preliminary historical fiction with some mild Gothic tendencies and a reduction in the absurdities found in Walpole's Otranto.

5. William Beckford (1760-1844)

0281. Alexander, Boyd. "William Beckford: Man of Taste," History Today, 10 (1960): 686-694.

Not directly concerned with Vathek, the article explores the bizarre tendencies of Beckford's imagination and its architectural results. His taste in furniture and painting was not just an extension of his Gothic personality but was far ahead of his time "in respect both of primitives and of French eighteenth century furniture."

0282. _____. "The Decay of Beckford's Genius," in William Beckford of Fonthill, 1760-1844. Bicentenary Essays, ed. Fatma Moussa Mahmoud. Cairo, Egypt: C. Tsoumas, 1960; Rpt. Port Washington, NY: Kennikat Press, 1972.

Measures the precocity of Beckford and gives some possible reasons for the "decay" of his genius, the chief of which is Beckford's emergent homosexuality that displays itself in the Episodes of Vathek.

0283. _____. "William Beckford of Fonthill," Yale University Library Gazette, 35 (1961): 161-169.

Focuses on the astonishing orientalized qualities of Beckford's Wiltshire estate, Fonthill Abbey. The architectural backdrop for Vathek can be seen in the uniquely exotic flights of self-indulgence and whims of imagination in the construction of Fonthill.

0284. _____. England's Wealthiest Son: A Study of William Beckford. London: Centaur Press, 1962.

Two chapters of the Alexander biography are relevant to Beckford's impact upon the advance of Gothicism: "The Origins of Vathek, 1780-1781" (pp. 79-90) and "Vathek and Its Episodes" (pp. 91-102). Satanic seclusion, immurement within a tower, and other exotic events of Beckford's dreamlife served as imaginative stimuli for the writing of Vathek.

0285. Andersen, Jorgen. "Giant Dreams: Piranesi's Influence in England," English Miscellany 3 (1952): 49-59.

The grotesque gigantism of Carceri by the Italian artist and architect served as an inspirational example for Walpole's use of animate colossi in Otranto and Beckford's extravagant topographies and exuberant arabesques in Vathek.

0286. Armour, Richard W. "The Caliph of Fonthill," Reading and Collecting, 1 (1937): 9-10.

One of the first critical pieces to recognize the comic ironies of Vathek's preposterous and brutal comedy. Connects the

eccentric appearance of Fonthill Abbey with Beckford's obsession with privacy and self-sequestration.

0287. "Beckford the Caliph: A Traveller of Two Worlds, Passion and Fantasy," London Times Literary Supplement, May 6, 1944, p. 222.

By Beckford's biographer, Guy Chapman. Of special interest is the schism in tone which Chapman detects in the structure of Vathek, a book that captures the two worlds of passion and fantasy. The early parts of Vathek display Beckford's "enormous relish for bufooneries" but the Halls of Eblis signify a dark and desperate mood of passionate metaphysical anguish. Hence, Vathek is two very different books in one.

0288. Bell, C. F. "William Beckford," London Times Literary Supplement, May 13, 1944, p. 235.

Attacks a point about Beckford's papers made by Chapman in "Beckford the Caliph." Insists that Beckford's "colossal vanity" had prevented him from destroying or suppressing his papers.

0289. Belloc, Hilaire. "On Vathek," in A Conversation with an Angel and Other Essays. New York: Harper, 1929.

Sees the writing of Vathek as the confessional act of a depraved man, "one of the vilest men of his time." Belloc's view exhibits little understanding of Beckford's character and even less comprehension of Vathek's sly compound of hilarity and horror.

0290. Bleiler, E. F. Introduction to Three Gothic Novels: The Castle of Otranto, Vathek, The Vampyre. (See 0213)

0291. Bloom, Margaret. "William Beckford's Vathek," University of California Chronicle, 33 (1931): 424-431.

A derivative portrait of Beckford's odd romanticism and self-indulgent life. Vathek is discussed but not with much critical depth. The biographical facts follow Lewis Melville's The Life and Letters of William Beckford of Fonthill (1910).

0292. Borges, Jorge Luis. "About William Beckford's Vathek," in Other Inquisitions 1937-1952, trans. Ruth L. C. Sims. Austin: University of Texas Press, 1964.

Borges praises Beckford for his possession of infernal vision, a vision which enabled him to depict "the first truly atrocious Hell in literature" in the Eblis scenes. In addition, Beckford is the literary forerunner of Poe, Baudelaire, and the French decadent writer J. K. Huysmans.

0293. Brockman, Harold A. N. The Caliph of Fonthill, Introduction by Nikolaus Pevsner. London: Werner Laurie, 1956.

An expert technical analysis of the Gothic features of Fonthill Abbey by a professional architect. Neither Beckford nor his builder, Wyatt, followed the principles of true Gothic scrupulously but trusted to innovation instead. Pevsner's introduction relates Fonthill to Vathek and Beckford's "obsession with towers."

0294. Brulé, A. "Une Visite A Fonthill en 1792," Revue Anglo Américaine, 10 (1933): 33-42.
Translation: "A Visit to Fonthill in 1792." Comments upon the wealth, splendor, and dazzling strangeness of Beckford's estate, the epitome of self-dramatization and Vathek before the fact.

0295. Bruneau, Jean. "Madame de Genlis, William Beckford et Vathek." (See 1886)

0296. Cannon, Peter. "The Influence of Vathek on H. P. Lovecraft's The Dream Quest of Unknown Kadath," in H. P. Lovecraft: Four Decades of Criticism, ed. S. T. Joshi. Athens, OH: Ohio University Press, 1980, pp. 153-157.
Compares and contrasts the two dream extravaganzas, maintaining that "where Beckford uses a conventional Arabian Nights setting, Lovecraft creates in his tale a dream landscape uniquely his own, peopled as it is by friendly cats and obliging ghouls and night-gaunts among other creatures of his imagination."

0297. Carnero, Guillermo. "William Beckford (1760-1844) o el erotismo de fina stampa," Insula, 24 (Oct-Nov, 1969): 18-19.
Translation: "William Beckford (1760-1844) or Eroticism of Fine Stamp." A brief look at Beckford's extravagantly sensual tastes in building and collecting, tastes which carried over into his portrayal of himself in Vathek.

0298. Carter, John. "Two Beckford Collections," Colophon (New Graphic Series), 1 (1939): 67-74.
These two collections of Beckfordiana are in possession of Rowland Burdon-Miller of Cambridge, Massachusetts, and James T. Babb of New Haven, Connecticut. Carter inventories the contents.

0299. _____. "Beckford and Vathek: God and Stereotype," Library, 18 (1963): 308-309.
Involves a textual dispute over the question of whether or not Beckford had commissioned a retranslation back into its original French of the unauthorized English version of Vathek. Agreeing with Parreaux, Carter believes that no such translation was ever made by Beckford's order.

0300. Carter, Lin. Introduction to The History of the Caliph Vathek, Including "The Episodes of Vathek" by William Beckford, New York: Ballantine, 1971.
This introduction is not scholarly but sensational. Treats Beckford and his eccentric book as lurid fare. Carter's paperback edition is not the first to include both Vathek and the Episodes as claimed. See Chapman's edition of 1929.

0301. Chadourne, Marc. "L'Incroyable William Beckford," Revue de Paris, 69 (1962): 43-58.
Translation: "The Incredible William Beckford." Stresses the personal eccentricities of Beckford as well as his high standing in French Romanticism. Material in the portrait later expanded into Chadourne's biography of Beckford in 1967.

0302. _____. Eblis, ou l'enfer de William Beckford: L'Homme et l'oeuvre. Paris: Jean-Jacques Pauvert, 1967.
Translation: Eblis, or the Hell of William Beckford: The Man and His Work. A scholarly biography which also reconstructs the emotional climate of Beckford's era.

0303. Chapman, Guy. Introduction to Vathek, with the Episodes of Vathek by William Beckford. Cambridge, England: Constable, 1929.
Discusses the publication history of the novel and justifies the choice of the Paris edition (in French) of 1787 as the proper basis for a sound modern text. Inclusion of the Episodes was a special feature of this limited edition (1000 copies).

0304. _____. "The Nonesuch Vathek," London Times Literary Supplement, January 2, 1930, p. 12.
A generally favorable review of Grimsditch's translation and edition of Vathek prepared for the Nonesuch Press in 1929.

0305. Chapman, Guy and John Hodgkin. A Bibliography of William Beckford of Fonthill. London: Constable, 1930.
A primary bibliography which contains collective descriptions of Vathek's oblique publication history. Also furnishes references to Beckford's unpublished works and translations as well as music and verse.

0306. Chapman, Guy. Beckford. London: Rupert Hart-Davis, 1952.
A corrective biography which finds Beckford's previous biographers, Lewis Melville and John Oliver, prone to error and exaggeration. The disputed matter of Beckford's homosexuality is confirmed by Chapman. Although the publication history is thoroughly described, the novel itself is not subjected to much critical examination.

0307. Conant, Martha Pike. The Oriental Tale in England in the Eighteenth Century. (See 1997)

0308. De Graaf, D. A. "Potgieter en Vathek," Revue des Langues Vivantes, 24 (1958): 469-475.
Traces the influence of Beckford's Vathek on the nineteenth-century Flemish author, Potgieter.

0309. De Meester, Marie E. "Vathek and its Influence," in Oriental Influences in the English Literature of the Nineteenth Century. Heidelberg, Germany: Winters, 1915.
A general consideration of the imaginative impact of Vathek which calls Beckford's book a work which "gave new food to the appetite for eastern literature."

0310. Didier, Beatrice. "L'Exotisme et la mise en question du système familial et moral dans le roman à la fin du XVIIIe siècle: Beckford, Sade, Potocki," in Transactions of the Fourth International Congress on the Enlightenment. Oxford, England: Voltaire Foundation, 1976, pp. 571-586.

Translation: "Exoticism and the Placing in Question of the Familial and Moral System in the Novel to the End of the Eighteenth Century: Beckford, Sade, Potocki." Contains views on the Gothic as a counterforce to the domestic in the rise of the novel in the eighteenth century. Concludes that "écriture exotique est une écriture de combat."

0311. Fairclough, Peter and Mario Praz. Introduction to Three Gothic Novels: The Castle of Otranto, Vathek, Frankenstein. (See 0229)

0312. Fletcher, Robert Pearson. "The Convention of the Double Self in Nineteenth-Century Fiction." (See 2273)

0313. Folsom, James K. "Beckford's Vathek and the Tradition of Oriental Satire," Criticism, 6 (1964): 53-69.

Because Vathek's tone is fundamentally satiric in its mockery of Augustan orientalism in literature and gardening, it should not be taken too seriously. Its exotic demonism and preposterous sufferings "are signs of a literary extravagance within this tradition rather than of psychological infirmities on the part of the author."

0314. Fothergill, Brian. "William Beckford, Prince of Amateurs," Essays by Divers Hands, 38 (1975): 33-47.

A general psycho-biographical study of Beckford's spirited conversion of his eccentric tastes and antiquarian enthusiasm into the rare delights of Vathek's oriental flavor. Beckford led "a splendid but sad existence."

0314A. _____. Beckford of Fonthill. London: Faber and Faber, 1979.

Perhaps the most readable and balanced biography of Beckford's life and art since J. W. Oliver's The Life of William Beckford (1932). Sees Fonthill Abbey and Vathek as "symbols of Beckford's character and life, reflecting an audacity that would dare bring into existence a structure more appropriate to dream than to empirical reality."

0315. Garber, Frederick. "Beckford, Delacroix, and Byronic Orientalism," Comparative Literature Studies, 18 (1981): 321-332.

For all three artists, the grotesqueries of orientalism signify "the other, that which stands over against us and, by virtue of its unlikeness, helps us to understand what we are in ourselves." On Vathek's Gothicism, Garber writes: "Vathek has been called a counterpart of the Gothic but it shows none of that calculated fuzziness through which the Gothic exposed the uncertainty of our daily perceptions of experience."

0316. Garnett, Richard. "Beckford's Vathek," in Essays of an Ex-Librarian. London: William Heinemann, 1901; Rpt. Freeport, NY: Books for Libraries, 1970.

Appreciative essay which marks the belated recognition of Beckford's romantically significant masterpiece. Cites the influence

of Vathek on the decadent writers of the 1890s. The essay was originally written for Garnett's 1893 edition of the novel where he had pointed out how Vathek indicated "the spirit of vague unrest and yearning melancholy" of the Romantic period.

0317. Gemmett, Robert James. "William Beckford and the Picturesque: A Study of Fonthill," Dissertation Abstracts, 28 (1967): 1740A-1741A (Syracuse University).

Studies not just the Abbey itself as an expression of Beckford's oriental Gothicism but all topographical aspects of Fonthill. The Abbey and its environs were "recognized by many as illustrative of the new style of informal landscape within which a magnificent Gothic building was successfully incorporated as an appropriate climax to the design."

0318. _____. "An Annotated Checklist of the Works of William Beckford," Papers of the Bibliographical Society of America, 61 (1967): 243-258.

Specified as "an enumerative bibliography of the various editions of Beckford's works from 1780 to the present day," the bibliography is a valuable tracer of the various editions of Vathek.

0319. _____. "William Beckford: Bibliographical Addenda," Bulletin of Bibliography, 25 (1967): 62-64.

A bibliographical sequel to Gemmett's annotated checklist appearing in Papers of the Bibliographical Society of America (1967). The bibliography contains approximately 100 items.

0320. _____. "The Caliph Vathek from England and the Continent to America," American Book Collector, 18 (1968): 12-19.

Discusses the critical reception of Vathek in the United States and makes some attempt to gauge its influence on Hawthorne and Melville. The flaming heart of the wicked caliph may have given Hawthorne the Gothic idea for the burning "A" on the breast of Dimmesdale in The Scarlet Letter.

0321. _____. "The Critical Reception of William Beckford's Fonthill," English Miscellany, 19 (1968): 133-151.

A restatement of the findings of Gemmett's dissertation, the study proves that Fonthill was "illustrative of a new style of informal landscape within which a striking neo-Gothic building was incorporated as a pièce de résistance of the design."

0322. _____. Introduction to Vathek by William Beckford. Delmar, NY: Scholar's Facsimiles and Reprints, 1972.

The introduction is chiefly historical and biographical rather than critical. Offers three early versions of the novel: Henley's translation of 1786 and two French editions of Paris and Lausanne of 1787.

0323. _____. William Beckford. Boston: Twayne (Twayne English Authors Series #204), 1977.

An excellent basic introduction to Beckford and Vathek by

a leading American authority on him. Provides an outstanding secondary bibliography. The chapters, "The Central Tale: Vathek" (pp. 79-102), "Voices from Eblis: The Episodes of Vathek" (pp. 103-120), and "The Haunting Image" (pp. 137-148) can all stand as independent essays critically worthwhile in their own right. Judges Vathek to be a solipsistic work or an "allegory of the self."

0324. Giddey, Ernest. Introduction to Vathek et les episodes. Lausanne, Switzerland: Rencontre, 1962.

Recites the facts of Beckford's life, the composition of Vathek, continental and eastern influences on Beckford's imagination, and the unauthorized translation by Henley.

0325. _____. "Beckford and Byron," Byron Journal, 6 (1978): 38-47.

Investigates the emotional parallels in the sensuality, sadism, and love for the East in the personalities of the two arch-Romantics and notes the influence of Vathek on Byron's eastern tales including Beppo and Lara. Recalls that Byron had paid homage to Beckford in Childe Harold's Pilgrimage, Canto I, 22: "There thou too, Vathek! England's wealthiest son."

0326. Gide, André, Lucien Lavault, Lewis Melville, and Valery Larbaud. "Le Dossier Vathek," Nouvelle Revue Francaise, 54 (1913): 1044-1050.

Translation: "The Vathek File." Appreciations of Beckford's Vathek by English and French authors and critics.

0327. Gotlieb, Howard B. William Beckford of Fonthill: Writer, Traveller, Collector, Caliph, 1760-1844. A Brief Narrative and Catalogue of an Exhibition to Mark The Two Hundreth Anniversary of Beckford's Birth, ed. Boyd Alexander. New Haven: Yale University Press, 1960.

An omnibus of Beckfordiana in seven segments. The sections, "The Life and Works of William Beckford" and "Books About Beckford" are the portions of the volume most relevant to Vathek and helpful to students of Beckford's Gothicism.

0328. Graham, Kenneth W. "Beckford's Vathek: A Study in Ironic Dissonance," Criticism, 14 (1972): 243-252.

Analyzes in detail the peculiar comedy of Vathek which hinges upon Beckford's manipulation of "ironic dissonance" and views the Vathek narrator as a participant in the creation of such dissonance. "In narrating with light humour some of the more gruesome and vicious acts of Vathek and his mother, the persona enters into the technique of ironic dissonance, transforming scenes of pity into sources of amusement and scenes of absurdity into moments of high seriousness."

0329. _____. "Who Revised the 1823 Vathek?" Papers of the Bibliographical Society of America, 67 (1973): 315-322.

An exhaustive study of the variants between the 1816 and 1823 editions of Vathek. Argues persuasively that it was Beckford

himself who did the revising. The argument is as follows: "The conditions surrounding the publication of the 1823 edition were the same as those surrounding the heavily revised 1816 edition: the same publisher, the same high-quality paper, the same format. Of all the possible sources of the 1823 revisions, Beckford is the most likely."

0330. _____. "Beckford's Adaptation of the Oriental Tale in Vathek," Enlightenment Essays, 5, Number 1 (1974): 24-33.

Praises Beckford's knowledge of eastern literature and carefully examines "the skillful blending of oriental and non-oriental sources" in Vathek which enabled Beckford to produce "a tale at once familiar and exotic, striking a balance between verisimilitude, in its accurate representation of Arabian customs and settings, and imaginative freedom." Vathek's historical authenticity may be observed in Beckford's basing of his hero upon "the ninth caliph of the Abassides, Vathek Billah."

0331. _____. "Vathek in English and French," Studies in Bibliography, 28 (1975): 153-166.

Attacks and discredits the assumption that "the Henley version of Vathek is a translation and may be judged according to its correspondence to the French-language edition it is alleged to translate." Contrary to the popular story, Beckford corresponded with and collaborated with Henley in the preparation of Vathek into English. Also discusses irony, characterization, and "tonal structure."

0332. _____. "Implications of the Grotesque: Beckford's Vathek and the Boundaries of Fictional Reality," Tennessee Studies in Literature, 23 (1978): 61-74.

Studies the odd fusion of the hideous and the hilarious in the scenery and characterization of Vathek for the purpose of showing that "Beckford's originality lies in his forging of a new perspective that can indeed reconcile such disparates as the sublime and the grotesque, the moral and the amoral, the fantastical and the real."

0333. Green, Andrew J. "Essays in Miniature: Vathek," College English, 3 (1942): 723-724.

A cursory and absolutely negative description of Vathek by a recent reader. We must wonder why the reader would even bother writing about a work he detests so thoroughly. Vathek is denounced as a work "without real art, without form, without substance, a book without utility, whose humor is without point." Thankfully, this piece is a mere two pages of vituperation.

0334. Grimm, Reinhold. "Vathek in Deutschland: Zwei zwischenfälle ohne folgen?" Revue de Littérature Comparée, 38 (1964): 127-135.

Translation: "Vathek in Germany: Two Episodes Without Sequel." Corrects André Parreaux's negligence of the publication of Vathek in Germany and its subsequent impact upon German literature. Cites a translation by George Christian Romer from the Paris edition of 1787 as well as other German versions.

0335. Grimsditch, Herbert B. Introduction to Vathek by William Beckford, Illustrated with Lithographs by Edward Bawden. London: Folio Press, 1958.

A reissue of Grimsditch's Nonesuch translation of 1929. Reviews the publication history of Vathek and repeats the eccentric theory of Beckford's life.

0336. Guerra, Oliva. "Sintra e Lord Beckford," Coloquio, 46 (1967): 14-16.

Translation: "Sintra and Lord Beckford."

0337. Henderson, Philip. Introduction to Vathek in Three Eighteenth-Century Novels. (See 0237)

0338. Heppenstall, Rayner. "The Palace of Subterranean Fire," in The Fourfold Tradition. Notes on French and English Literatures, With Some Ethnological and Historical Asides. London: Barrie & Rockliff, 1961.

Gives a biography of Beckford and offers a critical summary of Vathek and the Episodes.

0339. Herrick, George H. "Fabulous Fonthill," College Art Journal, 12 (1953): 128-131.

A basic inventory of Beckford's career as a Gothic builder and collector. The article seems unaware of the underlying imaginative relationship between Beckford's estate and the novel which is equally as "fabulous" as Fonthill.

0340. Hodgkin, John. "The Nonesuch Vathek," London Times Literary Supplement, December 26, 1929, p. 1097.

Comments on Grimsditch's assertions in his 1929 introduction to the Nonesuch Vathek. Believes that the edition of Vathek in French published in Paris in 1787 pre-dates the Lausanne edition and is "a more or less unauthorized edition of a text which was never intended to have been published in this form."

0341. Hollingsworth, Keith. "Vathek and 'The Ode to a Nightingale,'" London Times Literary Supplement, October 27, 1961, p. 771.

Notes the influence of Beckford's sensuous pictures on Keats's famous ode.

0342. Hunter, A. O. "Le Vathek de William Beckford: Historique des éditions françaises," Revue de Littérature Comparée, 15 (1935): 119-126.

Stimulated by Oliver's biography of Beckford (1932), the essay traces the publication history of Vathek in France. Concurs with Marcel May's theory of retranslation: "Au cours de 1787, il parut deux éditions de Vathek en Français, l'une à Lausanne, l'autre à Paris. Celle de Lausanne porte un avant-propos qui dénonce la supercherie de Henley et revendique l'ouvrage pour Beckford."

0343. Hussain, Imdad. "Beckford, Wainewright, De Quincey, and Oriental Exoticism," Venture, 1 (1960): 234-248.

Written insightfully and with thorough grounding in Beckford studies, the essay attempts to nullify the romanticism of Beckford by arguing that his art is the art of the rationalist and ironist who keeps himself separate from his material. Such detachment is best illustrated by the form and function of Vathek itself where "we have the characteristic moods of Romanticism set forth in a prose that has not yet yielded its classical restraint to the turgidity that followed the Romantic triumph."

0344. Isani, Mukhtar. "The Oriental Tale in America Through 1865: A study in American Fiction." (See 1321)

0345. Jantzen, Hermann. "Source of 'The Hall of Eblis' by B. Cornwall," Archiv für das Studium der Neueren Sprachen und Literaturen, 107 (1902): 318-323.

Identifies and discusses the Beckfordian source for a poem by Barry Cornwall.

0346. Jean-Aubry, G. "Autour de Vathek de William Beckford," Revue de Littérature Comparée, 16 (1936): 549-562.

Responds to A. O. Hunter (see 0342) "sur la question du temps qui s'est écoulé la publication de l'édition de Lausanne (1787) et celle de Paris, même année," challenging Hunter's claim.

0347. Johnson, H. Brimley. Introduction to Vathek by William Beckford. Boston: Small, Maynard; Abbey Classics, 1922.

Drawing heavily upon Lewis Melville's The Life and Letters of William Beckford of Fonthill (1910), the introduction describes Beckford's romantic tastes, his fondness for the gorgeous East, and his significance for the oriental tale in English literature.

0348. Knipp, Charles C. "Types of Orientalism in Eighteenth-Century England," Dissertation Abstracts International, 35 (1974): 2944A-2975A (University of California, Berkeley).

Beckford's Vathek is chosen as one of "five representative samples" of literary orientalism in the eighteenth century. In Vathek, "The Oriental background is lush and in many ways usually accurate, but it serves as a private mythology: Beckford uses the east to explore hidden regions of his own psyche."

0349. Lane-Poole, Stanley. "The Author of Vathek," Quarterly Review, 213 (October, 1910): 377-401.

Now important only as a curio in Beckford studies. Finds fault with Melville's normalized portrait of Beckford in his Life and Letters and sees Beckford's life as a pageant of dark scandal concealed by his biographers. Reads Vathek from such a perspective.

0350. Lees-Milne, James. William Beckford. Tisbury, England: Compton Russell, 1976; Rpt. Montclair, NJ: Allanheld and Schram, 1979.

Popular biography stressing Beckford's romantic oddity. Interprets Vathek as a subliminal fantasy of power. Reviewed by Peter Quennell in History Today, 26 (1976): 480-481.

0351. Lockhart, John Gibson. Introduction to Vathek by William Beckford. London: Allan, 1923.

Discusses Beckford's desire to experiment, his alleged eccentricities, and his special conception of the oriental tale.

0352. Lonsdale, Roger. Introduction to Vathek by William Beckford. London: Oxford University Press, 1970, pp. vii-xxxi.

From a scholarly point of view, the best modern text of Vathek. Provides publication history, biography, and bibliography but refuses to grant Vathek any sort of Gothic status since Beckford's purposes are comic rather than horrific. "There was nothing in Vathek which obliged reviewers to connect it with contemporary 'Gothic' tendencies in the novel. It is not easy to see that Vathek sets out to exploit the imaginative terror, the suspense of psychological shock tactics which were entering the English novel about this time."

0353. Mahmoud, Fatma Moussa. "Beckford, Vathek, and the Oriental Tale," in William Beckford of Fonthill, 1760-1844. Bicentenary Essays, ed. Fatma Moussa Mahmoud. Cairo, Egypt: C. Tsoumas, 1960; Rpt. Port Washington, NY: Kennikat Press, 1972, pp. 63-121.

One of six essays assembled by Mahmoud for the bicentenary of Beckford's birth. Denies any widespread influence by Vathek on Gothic literature and sees the work chiefly as a private man's private visions.

0354. _____. "Rasselas and Vathek," in Bicentenary Essays on Rasselas, ed. Magdi Wahba. Cairo, Egypt: Cairo Studies in English, 1960.

Compares and contrasts the orientalism of Johnson's philosophic novel Rasselas (1759) with Beckford's Vathek, emphasizing total dissimilarity of tone.

0355. _____. "A Monument to the Author of Vathek," Etudes Anglaises, 25 (1962): 138-147.

A lengthy review of Parreaux's William Beckford (1960). Says that "a sense of evil hangs over Vathek."

0356. Manzalaoui, Mahmoud. "Pseudo-Orientalism in Transition: The Age of Vathek," in William Beckford of Fonthill, 1760-1844: Bicentenary Essays, ed. Fatma Moussa Mahmoud. Cairo, Egypt: C. Tsoumas, 1960; Rpt. Port Washington, NY: Kennikat Press, 1972.

Dates the prominence of serious and knowledgeable orientalism in English literature from the appearance of Vathek in 1786. Says that much of the earlier eighteenth-century fashion in eastern materials was not accurately oriental.

0357. Marlow, Harriet. "Beckford's Vathek, 'Londres 1791,'" Book Collector, 11 (1962): 211.

A brief notice of a newly located copy of Vathek. The edition found is "undoubtedly continental, probably German."

0358. Massara, Giuseppe. "G. B. Piranesi and the Novel." (See 0247)

0359. May, Marcel. La Jeunesse de William Beckford et la genèse de son 'Vathek.' Paris: Presses Universitaires de France, 1928.
Translation: The Youth of William Beckford and the Genesis of his 'Vathek.' Studies in detail the composition and publication of Vathek in French and English. May postulated what has come to be known among Beckford scholars as the "retranslation theory," that Beckford had retranslated Vathek back into French while residing in Switzerland following the appearance of Henley's unauthorized English translation.

0360. Maynard, Temple. "The Landscape of Vathek," Transactions of the Samuel Johnson Society of the Northwest, 7 (1974): 79-98.
An image study of Vathek which maintains that the novel's pastoral topographies are "antithetical to settings within buildings" and that Vathek's quest is for some ultimate interior retreat which he eventually achieves within the Halls of Eblis.

0361. Mayoux, Jean-Jacques. "La Damnation de Beckford," English Miscellany, 12 (1961): 41-77.
Translation: "The Damnation of Beckford." Looks at the psychology of Beckford's personality in its algolagnic and hedonistic aspects. Beckford's own imagination was the immediate source of his damnation.

0362. Melville, Lewis. Introduction to the Episodes of Vathek by William Beckford, trans. Sir Frank T. Marzials. London: Stephen Swift, 1912.
Introduction by the scholarly biographer of Beckford. Mentions his extravagant orientalism, his odd sense of humor, and his debt to the Arabian Nights, but is silent on the possible homosexual motifs apparent throughout the episodes.

0363. Mochi, Giovanna. "L'Inferno rassicurante di Vathek," Paragone, 350 (1979): 64-102.
Translation: "The Reassuring Hell of Vathek." Just as the Christian pilgrim seeks grace and heaven, so the Gothic pilgrim seeks disgrace and hell.

0364. More, Paul Elmer. "William Beckford," in The Drift of Romanticism. Boston: Houghton, Mifflin, 1913, pp. 1-36.
Sees the romanticism of Vathek as reflecting "the insatiable craving for experience and the self-torturing egotism, which were beginning to run like wildfire through the literature of Europe, and which reached their consummation in Faust." Links Vathek with the romantic archetype of abhorrence for limits. "We perceive in Beckford's vision of the restless throng, moving ever with hand pressed upon flaming heart, the essential type and image of the romantic life and literature."

0365. Mouret, François J. "Le Vathek de William Beckford et le

'Voyage d'Urien' d'André Gide," Modern Language Review, 64 (1969): 774-776.

A source study in French which speculates that Vathek along with Mallarmé's 1876 preface to the novel were the inspirations behind Gide's Voyage d'Urien (1893). "Le passage de Vathek dont l'auteur du Voyage d'Urien s'est souvenu, en faisant la relation du second itinéraire qui sillonne 'La Mer des Sargasses,' consiste en l'évocation d'un paysage désolé où figurent des personnages qui, aprés avoiravalé un breuvage magique, se croient au royaume des morts."

0366. Oliver, John W. The Life of William Beckford. London: Oxford University Press, 1932.

Balanced, intelligently written biography of Beckford which avoids eccentric portraiture of the author. Relies upon Lewis Melville's work, but also improves upon it. Oliver offers new letters by Louisa Beckford.

0367. Parreaux, André. "Beckford and Byron," Etudes Anglaises, 8 (1955): 11-31, 113-132.

An exhaustive investigation of Beckfordian influences on Byron and his poetry. Considers the Vathekian aspects of the Byronic hero, the fondness for bizarre experience, the perverse longing for infinity, and many other Byronic traits. Byron's own oriental tales, Beppo, Lara, and The Corsair, are placed in a Beckfordian context.

0368. _____. "Un Vathek ignoré," Bulletin de Bibliophile et du Bibliothecairé, 5 (1957): 176-179.

Translation: "An Unknown Vathek." Brings to light yet another French edition of the novel.

0369. _____. "Beckford's Vathek, 'Londres 1791,'" Book Collector, 7 (1958): 297-299.

Exposes the mysterious 1791 London edition of Vathek as a smuggled version of the Lausanne edition retitled with the publisher's name omitted with "the intention of throwing the French customs off the scent."

0370. _____. "Beckford en Italie: Rêve et voyage en XVIIIe siècle," Revue de Littérature Comparée, 33 (1959): 321-347.

Translation: "Beckford in Italy: Dream and Voyage in the 18th Century." Deals mainly with Beckford's travel books, Italy, With Sketches of Spain and Portugal and Dreams, Waking Thoughts, and Incidents. "Car c'est un véritable roman que nous promettait cette page étonnante--chemin entre na et mu. De tels passages permettent de penser que l'auteur Azemia eût pu devenir le maître du roman gothique, s'il eût décidé de s'en donner la peine."

0371. _____. William Beckford Auteur de 'Vathek' (1760-1844): Etude de la Création Littéraire. Paris: Nizet, 1960.

The outstanding non-English critical study of Beckford and Vathek. Corrects earlier Beckford biographers' errors including

Marcel May's theory of retranslation. Contains an extensive checklist of secondary material.

0372. _____. "The Caliph and the Swinish Multitude," in William Beckford of Fonthill, 1760-1844. Bicentenary Essays, ed. Fatma Moussa Mahmoud. Cairo, Egypt: C. Tsoumas, 1960; Rpt. Port Washington, NY: Kennikat Press, 1972.

Beckford's Azemia and Modern Novel Writing should not be regarded as satiric attacks upon vogues in Gothic fiction but should be viewed as biting political satires directed against French revolutionary politics.

0373. _____. "Beckford: Bibliographie selective et critique," Bulletin de la Société d'Etudes Anglo-Américaines des XVIIe et XVIIIe Siècles, 3 (1976): 45-55.

Translation: "Beckford: Selective and Critical Bibliography." A primary and secondary bibliography of Beckford works and scholarship.

0374. Praz, Mario. "Il Califfo Peckford," in Studi e Svaghi Inglesi by Mario Praz. Firenzi, Italy: Sansoni, 1937.

Translation: "The Caliph Beckford." Portrait of the romantic ego as expressed in Beckford's two masterworks, Fonthill Abbey and Vathek.

0375. _____. "Swift, Johnson, Beckford: Tre inglesi pazzi," Tempo, February 9, 1977, p. 3.

Translation: "Swift, Johnson, Beckford: Three English Madmen." On Swift's misanthropic mania, Johnson's melancholia, and Beckford's erotic sadism.

0376. Pryce-Jones, Alan. "William Beckford, Dilettante," New York Times Book Review, February 16, 1969, p. 2, 40.

An overview of Beckford as a patron of eccentric styles in art and architecture. Stresses his importance as a "taste-maker" both in Vathek and in his travel book, Recollections of an Excursion to the Monasteries of Alcobaca and Batalha (1835).

0377. Redman, Ben Ray. Introduction to Vathek by William Beckford, illustrated by Mahlon Blaine. New York: John Day, 1928.

Brief and biographically oriented introduction to Vathek which relates Beckford's odd life to the oddities of the novel.

0378. Rieger, James H. "Au pied de la lettre: Stylistic Uncertainty in Vathek," Criticism, 4 (1962): 302-312.

Uncertainties in the style of Vathek are an index to the author's divided and ironic sensibilities. Vathek reveals conflict of purposes on Beckford's part: "The author seems anxious to pass off his creation as the well-bred jest of a light-hearted litterateur. But embarrassment shows through the facade and giggles like a guilty thing surprised."

0379. Sena, John F. "Drawing from Plots: The Landscapes of

Vathek and the Paintings of Alexander Cozens," Etudes Anglaises, 26 (1973): 210-215.

Beckford had read Cozens's New Means of Assisting the Invention in Drawing Original Compositions in Landscape and applied Cozen's suggestions to his own exotic scenery in Vathek.

0380. Sitwell, Sacherverell. Beckford and Beckfordism. London: Duckworth, 1930.

Apparently intended as an introduction to a never-published edition of Beckford's works, this 32 page monograph seems mistitled since its main thrust is a discussion of the ideas of the Romantic movement. When Beckford is mentioned, his central work, Vathek, is all but ignored. This is a peculiar essay by a peculiar man.

0381. Solomon, Stanley J. "Subverting Propriety as a Pattern of Irony in Three Eighteenth-Century Novels: The Castle of Otranto, Vathek, and Fanny Hill." (See 0261)

0382. Thompson, Karl F. "Henley's Share in Beckford's Vathek," Philological Quarterly, 31 (1952): 75-80.

Not only was the idea of an annotated Vathek Henley's own, but his translation was welcomed and even praised by Beckford, thus dispelling the myth of literary piracy. While Henley betrayed a personal trust by publishing Vathek without Beckford's permission, he performed a service to the world of letters. "Beckford, whose volatile nature was certainly not suited to the drudgery of transcribing, revising, or translating needed someone like Henley if he was to have any literary career at all."

0383. _____. "Beckford, Byron, and Henley," Etudes Anglaises, 14 (1961): 225-228.

An extension of Thompson's defense of Henley written for the Philological Quarterly (see 0382). Thompson now views Henley as a contributor to Vathek and not simply its transcriber into French. "Just as Beckford's hand is apparent from time to time in the notes, so Henley's judgment intrudes occasionally into the text of the novel itself."

0384. Vigil, Julian Josue. "A Nightmare in Literary Criticism," New Mexico Highlands University Journal, 1 (1979): 48-50.

Concerns Jorge Luis Borges's essay on Vathek. (See 0292)

0385. Wagenknecht, Edward. "Vathek and the Oriental Tale," in Cavalcade of the English Novel. (See 0203)

0386. Weitzman, Arthur J. "The Oriental Tale in the Eighteenth Century: A Reconsideration," Studies on Voltaire and the Eighteenth Century, 58 (1967): 1839-1855.

Contains a few marginal references to Vathek as the work of "an eccentric and disturbed man."

0387. Whibly, Charles. "The Caliph of Fonthill," in The Pageantry of Life. New York: Harper, 1900.

A genteel portrait of Beckford which concentrates upon his artistic passions. Mentions Vathek as a landmark of strange romanticism.

0388. "William Beckford and Islam," Connoisseur, 191 (1976): 250-253.

Beckford's knowledge of Islamic culture and art was not amateurish. Both the construction of Fonthill and the contents of Vathek verify his knowledge.

0389. Zeidler, Karl. "Beckford, Hope und Morier als vertreter des orientalischen romans," Doctoral Dissertation, Leipzig University, 1908.

Translation: "Beckford, Hope and Morier as Pioneers of the Oriental Novel." A comparative study of the orientalism of the three writers with Beckford held forth as an example of the oriental impulse at its most exotic, erotic, and Gothic.

6. Ann Radcliffe (1764-1823)

0390. Adickes, Sandra Elaine. "The Social Quest: The Expanded Vision of Four Women Travelers in the Era of the French Revolution," Dissertation Abstracts International, 38 (1978): 7308A (New York University).

One of the four travelers is Mrs. Radcliffe. Most of Mrs. Radcliffe's Gothic work was completed prior to her Rhine journey. "The travel writing of these four women reflected the movement of women from the quest of the spirit to the social quest of the modern era."

0391. Albertazzi, Silvia. "Figurazinoni oniriche nel romance 'Italiano' di Ann Radcliffe," Spicilegio Moderno: Saggi e Ricerche di Letterature e Lingue Straniere, 9 (1978): 146-153.

Translation: "Oneiric Imagery in The Italian of Ann Radcliffe." A study of the language of nightmare and its psychological revelations about both Mrs. Radcliffe and her hyterical heroine, Ellena di Rosalba, in The Italian: or, The Confessional of the Black Penitents (1797).

0392. Allen, M. L. "The Black Veil: Three Versions of a Symbol." (See 1639)

0393. Arnaud, Pierre. "Un Document inédit: Le Contrat des Mysteries of Udolpho," Etudes Anglaises, 20 (1967): 55-57.

Translation: "An Unpublished Document: The Contract of the Mysteries of Udolpho." The document discloses that Mrs. Radcliffe received thirty pounds for The Mysteries of Udolpho from the London house of G. G. & J. Robinson.

0394. _____. Ann Radcliffe et le fantastique: Essai in psychobiographie. Paris: Aubier Montaigne, 1976.

Translation: Ann Radcliffe and the Fantastic: Essay in Psychobiography. A psychoanalytic probing of Mrs. Radcliffe's Gothic novels as expressions of her sublimated sexual involvement with her uncle and her sexual conflicts. Such assumptions about the Radcliffean unconscious are difficult to document. This type of approach to Gothic literature as a statement of repression can be attributed to Marie Bonaparte's psychoanalytic reading of Poe in the 1930s.

0395. Beaty, Frederick L. "Mrs. Radcliffe's Fading Gleam," Philological Quarterly, 42 (1963): 126-129.

On the influence of her work on Coleridge. "In her most famous Gothic romance, The Mysteries of Udolpho (1794), she helped plant the seeds of a nature myth whose harvest Coleridge later reaped. She deserves recognition for having provided at least one idea, that of the fading gleam, which after Coleridge's use of it in 'The Mad Monk,' became a favorite theme of English Romantic poets."

0396. Berthier, Philippe. "Stendhal, Mme. Radcliffe et l'art du paysage," Stendhal-Club, 17 (1975): 305-307.

Translation: "Stendhal, Mrs. Radcliffe, and the Art of Landscape." A note on influence which shows how Stendhal's picturesque skills derive from the topographies of Mrs. Radcliffe. Her works remained popular in French translations throughout Stendhal's lifetime (1783-1842).

0397. Bland, D. S. "Endangering the Reader's Neck: Background Description in the Novel." (See 0053)

0398. Brey, Joseph. Die Naturschilderungen in den romanen und gedichten der Mrs. Ann Radcliffe, nebst einem rückblick auf die entwicklung der naturschilderung im englischen romane des 18. jahrhunderts. Nürnberg, Germany: F. Korn, 1911.

Translation: Descriptions of Nature in the Novels and Poetry of Mrs. Ann Radcliffe, Together with a Retrospective on the Development of Nature Description in English Novels of the Eighteenth Century. Quotes long passages from The Romance of the Forest, The Sicilian Romance, and The Mysteries of Udolpho together with other textual examples of sublime landscaping found in the novels of the period. Sees the landscape art of Mrs. Radcliffe's prose as the culmination of the new interest in romantic topography.

0399. Broadwell, Elizabeth P. "The Veil Image in Ann Radcliffe's The Italian," South Atlantic Bulletin, 40, Number 4 (1975): 76-87.

Scrutinizes one of the major Gothic metaphors of The Italian to argue that the veil is used as "the line between the conscious and the unconscious minds." Veil imagery also infuses the language of this Gothic romance "where it appears in the form of words such as 'reveal,' 'obscure,' 'shroud,' and 'conceal.' One form of the veil image is that of a 'social veil'--the adoption of manners of a 'social self.'"

0400. Butler, Marilyn. "The Woman at the Window: Ann Radcliffe in the Novels of Mary Wollstonecraft and Jane Austen." (See 0975)

0401. Capone, Giovanna. "'What Do I See? ... ': Un Paradigma nel romanzo gotico," Spicilegio Moderno: Saggi e Ricerche di Letterature e Lingue Straniere, 10 (1978): 96-114.

Translation: "'What Do I See? ... ': A Paradigm of the Gothic Romance." Attributes Mrs. Radcliffe's expert management of suspense to the tendency to hallucinate fearful situations in her over-imaginative heroines. In an Italy where Mrs. Radcliffe herself had never been, her heroines fill their Gothically busy lives with dark fantasies of submission and torment.

0402. Christensen, Merton A. "Udolpho, Horrid Mysteries, and Coleridge's Machinery of the Imagination." (See 2074)

0403. Coolidge, Archibald C. Jr. "Charles Dickens and Mrs. Radcliffe: A Farewell to Wilkie Collins." (See 1128)

0404. Decottignies, Jean. "A l'Occasion centenaire de la naissance d'Anne Radcliffe: Un Domaine 'maudit' dans les lettres françaises aux environs de 1800," Revue des Sciences Humaines, 116 (1974): 447-475.

Translation: "The Centenary Occasion of the Birth of Anne Radcliffe: A 'Cursed' Domain in French Letters Around 1800."

0405. Dobrée, Bonamy. Introduction to The Mysteries of Udolpho by Mrs. Ann Radcliffe. London: Oxford University Press, 1966, pp. vii-xvi.

The standard modern scholarly edition of Udolpho with excellent notes and a brief but directive secondary bibliography and chronology of her life. Discusses the tenets of the Radcliffean Gothic method which renders Udolpho "at once a 'horror' novel and a 'novel of sentiment.'" Says that it was Mrs. Radcliffe's province to perfect "the rousing of expectation, apprehension, even of dread, the tension, the mystery, the 'pleasing horror' which romance by itself, in the ordinary meaning of the word, could not provide." Has explanatory notes by Frederick Garber.

0406. Duckworth, Alistair M. "Fiction and Some Uses of the Country House Setting from Richardson to Scott," in Landscape in the Gardens and the Literature of Eighteenth-Century England. Los Angeles: Williams Andrews Clark Memorial Library, University of California, 1981, pp. 91-128.

Refers to Mrs. Radcliffe's Mysteries of Udolpho in this thematic context.

0407. Durant, David S., Jr. "Ann Radcliffe's Novels: Experiments in Setting," Dissertation Abstracts International, 32 (1972): 5225A-5226A (University of North Carolina).

Surveys the "fictional strategies" of Mrs. Radcliffe and discovers her style to be a way of concealing her limited talent. Her tendency is toward "quasi-automatic writing. In moving from the sentimental novel to one of adventure, Mrs. Radcliffe had begun what was to be her master strategy--a use of landscapes to disguise her other failings."

0408. _____. Ann Radcliffe's Novels: Experiments in Setting. New York: Arno Press, 1980.

A revised dissertation which argues that it is a critical blunder to assume a singularity of stylistic method in Mrs. Radcliffe's writings. A careful study of the novels shows a conscious evolution of style from The Castles of Athlyne and Dunbayne to The Italian. So experimental was she in her Gothicism that she achieved an individuality of form often imitated but seldom duplicated.

0409. _____. "Aesthetic Heroism in The Mysteries of Udolpho," The Eighteenth Century: Theory and Interpretation, 22 (1981): 175-188.

A further stylistic inquiry into Mrs. Radcliffe's conservative Gothicism. Views "aesthetic heroism" in The Mysteries of Udolpho as requiring the Gothic observer to learn to distinguish between appearances and realities.

0410. _____. "Ann Radcliffe and the Conservative Gothic," Studies in English Literature, 1500-1900, 22 (1982): 519-530.

Restates a common position in Radcliffe scholarship that her work is intrinsically an attack upon Gothic views and values. Shows more persuasively than previous critics, however, that Mrs. Radcliffe consciously "rejects revolutionary Gothic. Her place among Gothic novelists has been consistently misunderstood because she was a conservative writer in what is now considered a revolutionary movement. Her novels picture the strength of the irrational but rather than viewing it as the needed corrective for an overrationalistic age, she saw it as monstrous."

0411. Ellis, Stewart Marsh. "Ann Radcliffe and Her Literary Influence," Contemporary Review, 123 (1923): 188-197.

Contains much valuable biographical data and emphasizes her influence. Although her method of explaining away the supernatural "is an indelible blot upon her artistry," the influence of her Gothic genius was almost universal. "The secret of Mrs. Radcliffe's art is twofold. It is found in her vast descriptive power of impressive scenery and storms and in suggestion of the unknown: not in depicting actual scenes of horror."

0412. English, Sarah Warder. "The Hunger of the Imagination: A Study of the Prose Style of Four Gothic Novels." (See 0227)

0413. Epstein, Lynne. "Mrs. Radcliffe's Landscapes: The Influence of Three Landscape Painters on Her Nature Descriptions," Hartford Studies in Literature, 1 (1969): 107-120.

The three painters who most nourished her pictorial fancy are Salvator Rosa, Claude Lorrain, and Nicholas Poussin. Commentary supplemented by plates from the work of the three landscapists showing sublime and gloomy panoramas.

0414. _____. "Ann Radcliffe's Gothic Landscape of Fiction and the Various Influences Upon It," Dissertation Abstracts International, 32 (1972): 5735A (New York University).

It was Mrs. Radcliffe who changed the Gothic novel from a literary curiosity "into a sophisticated, controlled artistic medium reflecting the literary and aesthetic tastes of her time. The prose techniques of landscape composition and a painterly style are derived from her knowledge of painting, particularly the artists Claude Lorrain, Rosa, and Poussin."

0415. "Extricating Emily," Time, April 22, 1966, p. 88.

A review of the Oxford Press edition of The Mysteries of Udolpho edited by Bonamy Dobrée (see 0405). Written with all the passion of ignorance, the reviewer snickers at a novel whose historical importance and widespread influence elude his slick, quick formula for belittling the Gothic. Includes the painting of Mrs. Radcliffe from the Bettman Archives.

0416. Farrand, Margaret L. "Udolpho and Childe Harold," Modern Language Notes, 45 (1930): 220-221.

A source study which makes the observation that Byron's respectful familiarity with Udolpho served as an inspiration for his enthusiastic pictures of Venice in Canto IV, Stanza 18 of Childe Harold, "one of the most satisfactory pictures of Venice in English literature."

0417. Foster, James R. "Ann Radcliffe: End of a Phase," in The History of the Pre-Romantic Novel in England. (See 0073)

0418. Frank, Frederick S. "A Bibliography of Writings About Ann Radcliffe," Extrapolation: A Journal of Science Fiction and Fantasy, 17 (1975): 54-62.

A 52-item annotated checklist of twentieth-century scholarship on Mrs. Radcliffe and her novels. The bibliography is specifically intended to assist those "scholars who are preparing to concentrate solely upon Mrs. Radcliffe's unique position in the Gothic movement. Thus many essays and monographs containing random or even extensive allusions to her work have been omitted."

0419. Freeman, R. Austin. Introduction to The Mysteries of Udolpho by Mrs. Ann Radcliffe. New York: Dent and Dutton, 1959, pp. v-xi.

A mediocre preface to a satisfactory text of the novel. Totally ignores Mrs. Radcliffe's refinement of Gothic method and shuns the use of the adjective "Gothic" to describe any aspect of her art of fiction. Prefers instead to deal in critical platitudes such as the statement that "there is much more description, especially of scenery, than would be thought admissible in a modern work. The description of the background of the action is essential to, and inseparable from, the action itself."

0420. Garber, Frederick. Introduction to The Italian by Mrs. Ann Radcliffe. London: Oxford University Press, 1968, pp. iii-xxii.

An intelligent preface which is very sympathetic to the aesthetic ends of the Gothic novelist and fully aware of the special place held by The Italian in the Radcliffean canon. Discusses her

use of the Inquisition as an institutional metaphor for terror of spirit and is cognizant of her development of the Gothic villain in the character of the depraved monk, Schedoni. "With this character, blacks and whites become complicated and grey."

0421. Garrett, John. "Gothic Strains and Bourgeois Sentiments in the Novels of Mrs. Radcliffe and Her Imitators," Doctoral Dissertation, Dalhousie University, Halifax, Nova Scotia, 1973.

Taking Mrs. Radcliffe to be the central figure and trend-setter of the maiden-centered school of Gothic fiction, the dissertation explores her pervasive influence on the milder forms of terror Gothic which evolved in the late 1790s. While she did expose the darker side of the human self, she remained essentially a daughter of the enlightenment in her reasonable resolution of her heroines' crises.

0422. _____. Gothic Strains and Bourgeois Sentiments in the Novels of Mrs. Radcliffe and Her Imitators. New York: Arno Press, 1980.

Pursues the thesis that Mrs. Radcliffe's notion of Gothic, unlike the hideous and terminally irrational school of Monk Lewis, allowed for a victory of reason over the darker forces of madness and chaos that often threaten her heroines. Emphasizes the eventual predominance of bourgeois sentiments over the Gothic strain, a predominance that attracted many imitators.

0423. Grant, Aline. Ann Radcliffe. Denver, CO: Alan Swallow, 1951.

A peculiarity of biographical scholarship, the Grant study lacks both documentation and any grasp of Gothicism or Mrs. Radcliffe's contributions to it. Throughout 12 chapters and 147 pages the forbidden adjective "Gothic" is scarcely breathed. Thus, a totally de-Gothified portrait of Mrs. Radcliffe emerges since she is made out to be an Augustan lady of fashion, not a Gothic novelist at all. The Grant study is biographically appropriate but critically weak. The reader in search of the Gothic Mrs. Radcliffe is advised to look elsewhere.

0424. Greener, Amy. "Ann Radcliffe, Novelist," in A Lover of Books: The Life and Literary Papers of Lucy Harrison. London: J. M. Dent, 1916, pp. 183-204.

A very general appreciative description of the Radcliffe novels and a historical estimate of her central place in the novel of suspense and terror.

0425. Havens, Raymond D. "Ann Radcliffe's Nature Descriptions," Modern Language Notes, 66 (1951): 251-255.

Nature description in her travel books has a simplicity and brightness which contrasts sharply with her handling of nature in the novels. "Clearly a mistaken conception of literature permeated almost every aspect of her novels, giving them a melodramatic effectiveness but robbing them of reality, simplicity, and that sensitiveness to the natural world which was distinctive of their author."

0426. Heller, Lynne Epstein. Ann Radcliffe's Gothic Landscape of Fiction and the Various Influences Upon It. New York: Arno Press, 1980.

In terms of critical value, a premier dissertation in the Arno series which focuses upon the convergence of romantic and neo-classic aesthetics in Mrs. Radcliffe's fiction. Animated topography and sublime organicity of landscape constitute her main talents and influence as a Gothic writer. Steeped in the dark grandeur of Salvator Rosa's paintings and moved by the morbidly picturesque descriptions of the graveyard poets, she sought through her Gothic art to attain an ideal of sublimity. For additional criticism by Heller, see Epstein, Lynne (0413, 0414).

0427. Howells, Coral Ann. "The Presentation of Emotion in English Gothic Novels." (See 0094)

0428. Jarrett, David. "The Source for Keats's Magic Casements." (See 2097)

0429. Jeune, Simon. "Autour de L'Abbesse de Castro," Travaux de Linguistique et de Littérature (Université de Strasbourg), 20 (1972): 99-111.

Translation: "About The Abbess of Castro." Speculates that Mrs. Radcliffe may have been the author of this Gothic.

0430. Jones, Lilla Maria Crisafulli. "Parodia e satanismo nel romanzo 'Italiano' di Ann Radcliffe," Spicilegio Moderno: Saggi e Ricerche di Letterature e Lingue Straniere, 9 (1978): 136-145.

Translation: "Parody and Satanism in the Romance 'The Italian' of Ann Radcliffe." Explains the demonic nature of Mrs. Radcliffe's villain, Schedoni, and shows how the hysteria of the heroine, Ellena di Rosalba, also gently mocks the extreme sentiments which they project.

0431. Kahane, Claire. "Gothic Mirrors and Feminine Identity," Centennial Review, 24 (1980): 43-64.

Deals with the problem of repressed feminity in the writers of the Gothic school who like to depict this crisis in the maiden's moment before the mirror. Mirrors and mirror encounters are symbolic of the distresses of the self when confronted with the unknown or unwanted, but mirror scenes also signify meetings between the maiden and her unconscious desires.

0432. Keebler, Lee E. "Ann Radcliffe: A Study in Achievement," Dissertation Abstracts, 28 (1968): 3145A (University of Wisconsin).

Sees the Gothic virgins of Mrs. Radcliffe as nothing more than vehicles for Gothic passions whose function is "to pass on to the reader all the terror resulting from her situation and trembling imagination." Her achievement "lies both in her refinement of the virtuous elements of the genre and in her own total integration of those elements into a unified tale of terror."

0433. Kelly, Gary. "'A Constant Vicissitude of Interesting Pas-

sions': Ann Radcliffe's Perplexed Narratives," Ariel, 10, Number 2 (1979): 45-64.

A general indictment of the defective and cloying repetitiousness of Radcliffean plots. The emotional responses evoked by Mrs. Radcliffe's romances show little or no artistic progression over her five novels since each work repeats the same formula of suspense.

0434. Killen, Alice M. Le Roman terrifiant ou Roman noir de Walpole à Anne Radcliffe. (See 0105)

0435. Koenig, Linda Ruth. "Ann Radcliffe and Gothic Fiction," Dissertation Abstracts International, 39 (1978): 297A-298A (University of Iowa).

The thesis states that "the essence of the Gothic mode is a terror-evoking contrast between the known and the unknown, between an everyday world in which people and things behave in a predictable manner and a strange world in which people and things are mysterious and menacing." Viewed in this way, "Udolpho's theme conflicts with the nature of Gothic fiction, which suggest the inadequacy of reason, and so the novel remains powerful yet artistically incoherent."

0435A. Kooiman-Van Middendorp, Gerarda M. "Ann Radcliffe," in The Hero in the Feminine Novel. New York: Haskell House, 1966, pp. 35-38.

Brief and sketchy discussion of Mrs. Radcliffe's harassed heroines. Emily St. Aubert and the other anxious maidens can be twisted to fit a feminine pattern, but they may lose their charm in the process. Also has a three-page chapter on Clara Reeve. First published in 1931.

0436. Korniger, Siegfried. "Radcliffe: The Mysteries of Udolpho," in Der Englische roman: Vom Mittelalter zur moderne. Düsseldorf, W. Germany: Basel, 1969, I, pp. 312-337.

Assesses the contributions of Mrs. Radcliffe to the psychological novel and discusses her love of nature. A chapter in The English Novel: From the Middle Ages to the Modern.

0437. Lang, Andrew. "Mrs. Radcliffe's Novels," Cornhill Magazine, 9, Number 49 (1900): 23-34.

A reminiscence of the author's love affair with the Gothic romances of Mrs. Radcliffe. Her third novel, The Romance of the Forest, rather than the more famous Udolpho and Italian is awarded top position by Lang: This book is "infinitely the most thrilling of modern English works of fiction."

0438. _____. "Mrs. Radcliffe's Novels" and "The Supernatural in Fiction," in Adventures Among Books. London: Longman, 1905, pp. 119-138; 273-276.

Affectionate reappraisals of Gothic reading experiences by the well-known folklorist and mythographer. Lang recalls reading all of Mrs. Radcliffe's work in the space of a single day--an unparalleled act of Gothic gluttony.

0439. Lévy, Maurice. "Une Nouvelle source d'Ann Radcliffe: Les Memoires du Comte de Comminge." (See 1860)

0440. Lewis, Paul. "Fearful Lessons: The Didacticism of the Early Gothic Novel." (See 0118)

0441. Mayo, Robert D. "Ann Radcliffe and Ducray-Duminil," Modern Language Review, 36 (1941): 501-505.

In a careful source study, Mayo demonstrates how Ducray-Duminil's Alexis: ou, La Maisonnette dans le bois (1789) furnished the plot, character, and terrain for Mrs. Radcliffe's third novel, The Romance of the Forest (1791). Because Alexis contains "more horrors in the Gothic vein than any single work of its predecessors in France, it must be regarded as an additional link between the French and the English traditions of horror."

0442. McCullough, Bruce. "The Gothic Romance, Mrs. Ann Radcliffe: The Mysteries of Udolpho," in Representative English Novelists: Defoe to Conrad. New York: Harper, 1946, pp. 84-96.

Offers an overview of the beginnings of the Gothic tradition in Walpole and Reeve, then centers its attention on Mrs. Radcliffe's modifications. Regards the emergent Gothicism of The Mysteries of Udolpho as a mutation of the Richardsonian novel of sentiment and comments on Mrs. Radcliffe's defective methods of suspense and terror. "Mrs. Radcliffe devoted much space and artistry to working up superstitious terror after which she demonstrated that the weird occurrences had been produced by natural causes. After being tricked a few times in this way, the reader is not likely to be as susceptible to strange sights and sounds as the heroine."

0443. McIntyre, Clara F. Ann Radcliffe in Relation to Her Time. New Haven: Yale University Press, (Yale Studies in English #62), 1920; Rpt. Hamden, CT: Archon, 1970.

This primitive but professional and pro-Gothic study of Mrs. Radcliffe is still not outdated for scholars of Gothic fiction and its eighteenth-century crosscurrents. Collects early reviews of her novels, presents commentary on the widespread translating of all the novels, and achieves moderate critical success in defining Mrs. Radcliffe's major role in the rise of the novel.

0444. McKillop, A.D. "Mrs. Radcliffe on the Supernatural in Poetry," Journal of English and Germanic Philology, 31 (1932): 352-359.

Comments on Mrs. Radcliffe's "development of a general theory of Gothic aesthetics" and remarks that "the Gothic novel had connections which strict propriety might consider undistinguished or even disreputable. Gothic romance in general drew much of its vitality from obscure and even subliterary sources, though it did not own to them."

0445. Messac, Régis. "Les Mystères du Château d'Udolphe," in Le Detective Novel et l'influence de la pensée scientifique. Paris: Edouard Champion, 1929, pp. 158-177.

Translation: "The Mysteries of Udolpho," in The Detective Novel and the Influence on Scientific Thought. Although the novel does not present the traditional sleuth figure of detective fiction, the curious explorations of the maiden while imprisoned within the castle foreshadow the detailed investigations of the detective in pursuing clues and solving mysteries.

0446. Meyer, Georges. "Les Romans de Mrs. Radcliffe," Revue Germanique, 5 (1909): 509-550.
Translation: "The Novels of Mrs. Radcliffe." An early twentieth-century critical survey of the Gothic canon of Mrs. Radcliffe. Summarizes the novels and asserts her lasting influence on landscape, setting, and psychological tension.

0447. Mise, Raymond W. "The Gothic Heroine and the Nature of the Gothic Novel." (See 0132)

0448. _____. The Gothic Heroine and the Nature of the Gothic Novel. (See 0133)

0449. Moesch, Vasil. Naturschau und naturgefühl in dem romanen der Mrs. Radcliffe und in der zeitgenössischen englischen reiseliteratur. Freiburg, Germany: Caritas, 1924.
Translation: View of Nature and Feeling for Nature in the Novels of Mrs. Radcliffe and in Contemporary English Travel Literature. Treats Mrs. Radcliffe as an influential pre-Romantic in the poetry of landscape and sublime feeling. Cites lengthy descriptive passages from The Mysteries of Udolpho and The Romance of the Forest.

0450. Murray, E. B. Ann Radcliffe. New York: Twayne, (Twayne English Authors Series #149), 1972.
The study provides a good rudimentary introduction to the feminine modes of Gothicism as perfected by Mrs. Radcliffe. There are critical chapters on all the novels with the exception of the posthumous Gaston de Blondeville (1826) as well as two prefatory chapters called "Life and Times" and "The Gothic Background." As criticism, the book does not supersede the 1917 monograph on Mrs. Radcliffe by Montague Summers (see 0482). There are also some puzzling statements on her art as in Murray's conclusion, "It may be no small praise to have been one of the most influential mediocre writers that English literature has produced, and there is no one with a better claim to that distinction than Ann Radcliffe." Has a beginner's bibliography of secondary sources.

0451. Pappageorge, Julia di Stefano. "Coleridge's 'Mad Lutanist': A Romantic Response to Ann Radcliffe." (See 2102)

0452. Peck, W. E. "Keats, Shelley, and Mrs. Radcliffe," Modern Language Notes, 39 (1924): 251-252.
A note which builds upon Martha Hale Shackford's study of the Radcliffean qualities of Keats's The Eve of St. Agnes (see 2114). Points out several Udolphoesque echoes in Keats's and Shelley's

writings, noting the correspondences between Keats's "Ode to a Nightingale" and Chapter 33 of The Mysteries of Udolpho. Shelley's second Gothic novel, St. Irvyne: or, The Rosicrucian (1811) takes its character names from Mrs. Radcliffe's romance.

0453. Platt, Constance M. "Patrimony as Power in Four Eighteenth-Century Women's Novels: Charlotte Lennox, Henrietta (1758); Fanny Burney, Evelina (1778); Charlotte Smith, Emmeline (1788); Ann Radcliffe, The Mysteries of Udolpho (1794)," Dissertation Abstracts International, 41 (1981): 3595A (University of Denver).

These four novels, including the two Gothics by Smith and Radcliffe, "deal with a central theme; woman's dispossession from and recovery of her familial and social place through reconciliation with her father. The four novels represent important attempts by English women writers to depict women's powerlessness and to propose a remedy for it."

0454. Platzner, Robert L. "The Metaphysical Novel in England: The Romantic Phase." (See 0146)

0455. Poenicke, Klaus. "'Schönheit im schosse des schreckens': Raumgefüge und menschenbild im englischen schauerroman," Archiv für das Studium der Neueren Sprachen und Literaturen, 207 (1970): 1-19.

Translation: "'Beauty in the Womb of Terror': Spatial Construction and Human Representation in the English Shudder Novel." Mrs. Radcliffe's heroes and heroines achieve equilibrium between the terrible and the beautiful by spatial distancing and changes of locality.

0456. Poovey, Mary. "Ideology and The Mysteries of Udolpho," Criticism, 21 (1979): 307-330.

The Gothicism of The Mysteries of Udolpho shares a place beside Mrs. Radcliffe's didactic intentions. The issue of sense versus sensibility and the perils inherent in the overimaginative life are among her chief ideological concerns.

0457. Pound, Edward Fox. "The Influence of Burke and the Psychological Critics on the Novels of Ann Radcliffe," Dissertation Abstracts, 25 (1964): 1198 (University of Washington).

Although the earlier Gothic novelists show little or no awareness of the contemporary aesthetic theories of Edmund Burke, Ann Radcliffe's response to Burke was to apply his theory of the psychological interplay of beauty and terror with an almost technical precision. Observes that "in Udolpho, Radcliffe has ceased to produce romance in the old way and is writing a psychological novel" rooted in Burke's theories as developed in An Enquiry into the Origin of our Ideas of the Sublime and the Beautiful (1757).

0458. Price, F.W. "Ann Radcliffe, Mrs. Siddons, and the Character of Hamlet," Notes & Queries, 23 (1976): 164-167.

Adds a further "possible theatrical (and psychological) influence" on Mrs. Radcliffe's novels, particularly Gaston de Blondeville (1826). In a cancelled section of this last work, two characters

converse about the actress Sara Siddons's portrayal of Hamlet. The Siddons Hamlet became a basis for Gaston's character.

0459. Reed, Ronald L. "The Function of Folklore in Selected English Gothic Novels." (See 0158)

0460. Reno, Robert Princeton. "The Gothic Visions of Ann Radcliffe and Matthew Gregory Lewis," Dissertation Abstracts International, 37 (1977): 7767A (Michigan State University).

The comparative study seeks "to establish the precise nature of the intellectual exchange which emerges from The Mysteries of Udolpho and The Italian, and their relationship to The Monk. While Radcliffe concedes in The Italian that the evil of this world may be stronger, more pervasive, and more destructive than she had implied in The Mysteries of Udolpho, she refuses to relinquish her essential optimism."

0461. _____. The Gothic Visions of Ann Radcliffe and Matthew G. Lewis. New York: Arno Press, 1980.

Measures the interrelationship between Ann Radcliffe, the optimistic and sentimental Goth, and Monk Lewis, the cynical and pessimistic Goth. Just as the composition of The Monk in 1796 was a rebuttal to the milder values of Radcliffean Gothic in The Mysteries of Udolpho, so her publication of The Italian in 1797 was a repudiation of Lewis's darker view of society and human intelligence. Reno's study also includes discussions of Mrs. Radcliffe's first novel, The Castles of Athlin and Dunbayne and her other pre-Udolpho works.

0462. Ronald, Margaret A. "Functions of Setting in the Novel: From Mrs. Radcliffe to Charles Dickens." (See 0164)

0463. _____. Functions of Setting in the Novel: From Mrs. Radcliffe to Charles Dickens. (See 0165)

0464. Roper, Derek. "Coleridge, Dyer, and The Mysteries of Udolpho." (See 2112)

0465. Ruff, William. "Ann Radcliffe, or, The Hand of Taste," in The Age of Johnson, Essays Presented to Chauncey Brewster Tinker. New Haven: Yale University Press, 1949, pp. 183-193.

An anti-Gothic essay which patronizes Mrs. Radcliffe and implies that she was a purveyor of trash. But even though she lacked literary talent she must be given her due in literary history as the transitional figure between the moral themes of Richardson and the delicate dilemmas of Jane Austen. Ruff is loath to pay Mrs. Radcliffe any homage at all but does admit that "the novel of taste is Ann Radcliffe's contribution to English literature."

0466. Sadleir, Michael. "Poems by Ann Radcliffe," London Times Literary Supplement, March 29, 1928, p. 242.

In 1816, the London publisher J. Smith issued what purported to be a deathbed edition of Mrs. Radcliffe's last poems. Are

these poems genuine or spurious? Mrs. Radcliffe lived until 1823. Sadleir asks, "Is it possible that Ann Radcliffe really was mentally afflicted; at one time seemed so ill that her death might momentarily be expected?"

0467. Sanna, Vittoria. "La Datazione del libro di viaggi di Ann Radcliffe," in Critical Dimensions: English, German, and Comparative Literature Essays in Honor of Aurelio Zanco. Cuneo, Italy: SASTA, 1978, pp. 291-312.

Translation: "The Dating of Ann Radcliffe's Book of Travels." About The Journey Made Through Holland, &c. Made in the Summer of 1794.

0468. Schroeder, Natalie. "The Mysteries of Udolpho and Clermont: The Radcliffean Encroachment on the Art of Regina Maria Roche," Studies in the Novel, 12 (1980): 131-143.

Jane Austen's parody, Northanger Abbey, "conceals a degree of suppressed admiration" for the Gothics. Finds that although Clermont (1798) retains some Radcliffean features, Mrs. Roche's Gothic has a potency of horror which exceeds the Radcliffean encroachment on the art of Mrs. Roche is most obviously visible in the character of her heroine, Madeline. Rochean Gothic is more akin to the Schauerromane than to the filmy efforts of Radcliffean romance."

0469. Sedgwick, Eve Kosofsky. "The Character in the Veil: Imagery of the Surface in the Gothic Novel," Publications of the Modern Language Association, 96 (1981): 255-270.

Examines the psychosexual symbolism of veils and veiled ladies in Mrs. Radcliffe's The Mysteries of Udolpho and The Italian along with Lewis's The Monk. "Beginning with a description of the sexual function of veils in these novels, the attributes of the veil, and of the surface generally, are contagious metonymically, by touch, and that a related thematic strain depicts veils, like flesh, as suffused or marked with blood." While the topic is inviting, the handling of it is often more obscure and mystifying than the darkest chamber within Castle di Udolpho.

0470. Shackford, Martha Hale. "The Eve of St. Agnes and The Mysteries of Udolpho." (See 2114)

0471. Sherman, Leona F. "Ann Radcliffe and the Gothic Romance: A Psychoanalytic Approach," Dissertation Abstracts International, 36 (1975): 1536A (State University of New York at Buffalo).

Views the Gothic of Mrs. Radcliffe "as subversive, protest literature with a pivotal role in the early dawn of woman's discontent." Interprets the central symbol of the castle as "an essential component of the Gothic which represents a hostile, internalized environment."

0472. _____. Ann Radcliffe and the Gothic Romance: A Psychoanalytic Approach. New York: Arno Press, 1980.

Less a psychoanalytic approach than a feminist reading of

Mrs. Radcliffe, which takes the position that The Mysteries of Udolpho is improperly understood if it is read simply as a flight of Gothic fancy. This book and the other novels deal frankly through their imagery of danger and repression with the real concerns, fears, and anxieties of a middle-class, eighteenth-century woman's view of self and society. The right way to read her Gothic novels is to imagine their subtitle to be "civilization and its discontents."

0473. Shroyer, Frederick. Foreword to The Castles of Athlin and Dunbayne by Mrs. Ann Radcliffe. New York: Arno Press, 1972.

Considers Mrs. Radcliffe's apprenticeship to the novel of terror in her initial Gothic work. Experimenting with heroic villainy casting its long shadow against the romantic scenery of medieval Scotland, the writing of this first Gothic suggested to her how she might employ "the terrible forces of nature to reflect the dark passions of men."

0474. Smith, Nelson C. "The Art of the Gothic: Ann Radcliffe's Major Novels," Dissertation Abstracts, 29 (1968): 240A-241A (Washington State University).

An analysis of The Romance of the Forest, The Mysteries of Udolpho, and The Italian. Theorizes that she "uses the Gothic mode in order to criticize its excesses." One aspect of her art is the portrayal of "powerful villains who gain the reader's sympathy by virtue of their very power combined with their touches of humanity."

0475. _____. "Sense, Sensibility and Ann Radcliffe," Studies in English Literature, 1500-1900, 13 (1973): 577-590.

Discusses all of the novels as critiques of sensibility. Although many instances of sensibility occur in Mrs. Radcliffe's Gothic fiction, she herself is "far from being an advocate of sensibility, for she, like Jane Austen two decades later, shows its weaknesses and flaws." To her, the emergent Gothic novel was the ideal vehicle for demonstrating the dangers of too much sensibility.

0476. _____. The Art of the Gothic: Ann Radcliffe's Major Novels. New York: Arno Press, 1980.

A provocative study of Radcliffean Gothicism which includes a background chapter on Walpole's Otranto and Reeve's Old English Baron. Even though terror and suspense are prime elements of Mrs. Radcliffe's art of the Gothic her artistic intent was to turn the Gothic mode backward upon itself. Of special value is the final chapter which traces Mrs. Radcliffe's modifications of the form as these influenced Shelley, Maturin, Hogg, and the Brontës.

0477. Spector, Robert D. and Martin Tucker. Introduction to A Sicilian Romance by Mrs. Ann Radcliffe. New York: Arno Press, 1980.

Introduction to a scholar's facsimile of the 1790 edition of the novel. Praises Mrs. Radcliffe's special effects in villainy and gloomy landscape.

0478. Spina, Georgio. L'Epoca d'oro dei "Tales of Terror": Ann Radcliffe. Genova, Italy: Bozzi, 1970.

Translation: The Golden Epoch of the "Tales of Terror": Ann Radcliffe. Critical study of Mrs. Radcliffe's novels with intermittent commentary on her fellow Gothic writers.

0479. Steeves, Harrison R. Introduction to The Romance of the Forest by Mrs. Ann Radcliffe, in Three Eighteenth-Century Romances. New York: Scribner's, 1971.

First published in 1931. Steeves's resistance to the Gothic genre is evident throughout the introduction.

0480. Stoler, John A. "Ann Radcliffe: The Novel of Suspense and Terror," Dissertation Abstracts International, 32 (1972): 5203A (University of Arizona).

Studies the function of character in Mrs. Radcliffe's novels and concludes that "Mrs. Radcliffe's ability to fuse her characters, plots, and settings into one atmospheric whole results in a unity of effect seldom before achieved in prose fiction and ideally suited to the tale of terror."

0481. _____. Ann Radcliffe: The Novel of Suspense and Terror. New York: Arno Press, 1980.

A remake of Stoler's doctoral dissertation and an elaborate apology for Mrs. Radcliffe's narrative skills, her mastery of the principles of landscape, and her vital place in the Gothic tradition as the psychologizer of the form. She prepared the way for the artistic use of terror. An early chapter relating the Radcliffean Gothic to theories of benevolence and sublimity current in the period may be read as a separate study of moral theory.

0482. Summers, Montague. "A Great Mistress of Romance: Ann Radcliffe, 1764-1823," Transactions of the Royal Society of Literature, 35 (1917): 39-78; Rpt. Essays in Petto, Freeport, NY: Books for Libraries, 1967.

A major monograph in Radcliffe studies. Summers frequently departs from the subject of Mrs. Radcliffe herself to comment on Leland's Longsword, Walpole's Castle of Otranto, Reeve's Old English Baron, the seven novels of the Northanger set, the Gothic work of the Shelleys, America's Charles Brockden Brown, the Victorian Gothicists Ainsworth and G.W.M. Reynolds, and many other Gothic authors. Yet, the dominant idol in Summers's Gothic gallery is Mrs. Radcliffe herself whose presence is saluted as "a landmark and a power in English literature."

0483. Swigart, Ford H. "A Study of the Imagery in the Gothic Romances of Ann Radcliffe," Dissertation Abstracts, 27 (1967): 2509A-2510A (University of Pittsburgh).

An imagistic survey of the novels. "Mrs. Radcliffe's images characterize, heighten descriptive effects, express theme, emphasize plot conflict, and embellish and decorate her prose."

0484. _____. "Ann Radcliffe's Veil Imagery," Studies in the Humanities (Indiana University of Pennsylvania), 1 (1969): 55-59.

A brief survey of imagery concentrating on veils and their thematic connotations in The Mysteries of Udolpho and Mrs. Radcliffe's other Gothics. Includes instances of both the literal garment and the veiling and unveiling of passions by various characters who adapt "facial expressions that mask and hide a person's true feelings." As image and as object the veil is essential to Mrs. Radcliffe for establishing "her interest in visual effects that focus on picturing and seeing."

0485. _____. A Study of the Imagery in the Gothic Romances of Ann Radcliffe. New York: Arno Press, 1980.

A systematic classification of the occurrence and purpose of such images as the veil concealing a portrait or a face. Mrs. Radcliffe conceives of the Gothic world as a world beyond the veil and sees the heroines' major struggles as involving the penetration of the veil.

0486. Sypher, Wylie. "Social Ambiguity in the Gothic Novel," Partisan Review, 12 (1945): 50-60.

An evaluation of Mrs. Radcliffe with overtones of Marxist criticism. Says that Mrs. Radcliffe "lacks the inward eye of Wordsworth, the inflammatory political rationalism of Shelley or Godwin, the solipsism of Byron, the Lethean sensuousness of Keats." The main ambiguity in The Mysteries of Udolpho arises out of the conflict between "moral responsibility as opposed to aesthetic responsibility. Thus, the novel is morally directed toward caution (enlightened self-interest) and a proper restraint of generosity while it is aesthetically directed toward an indulgence of sentiment to the degree of incaution."

0487. Tatu, Chantal. "Cris et chuchotements dans Les Mystères d'Udolphe d'Anne Radcliffe: Mais à quoi le fantastique?" Caliban, 16 (1979): 87-97.

Translation: "Cries and Whispers in The Mysteries of Udolpho by Anne Radcliffe: But How Do They Serve the Fantastic?" On Mrs. Radcliffe's use and overuse of Gothic acoustics to raise the reader's great expectations to a level not finally satisfied by the nature of the climaxes themselves.

0488. Thomas, Donald. "The First Poetess of Romantic Fiction: Ann Radcliffe, 1764-1823," English, 15 (1964): 91-95.

A solid study of the poetics of Radcliffean Gothic. Refers to her "Ossianic Gothic," her "Sicilian Gothic," and to her "rich, evocative settings." States that she "seems to have thought it logical that if terror relates to what has not yet happened, it should be possible to have terror without catastrophe."

0489. Thompson, L. F. "Ann Radcliffe's Knowledge of German," Modern Language Review, 20 (1925): 190-191.

By examining her journal of 1794, the note speculates that both Mrs. Radcliffe and her husband had sufficient working knowledge of German to have read Schiller's Der Geisterseher (1789) and that she incorporated certain details from that novel into the forging of her Udolpho villain, Montoni.

0490. Thomson, John. "The Novels of Ann Radcliffe," Doctoral Dissertation, University of Otago, New Zealand, 1975.

A critical study of the six novels. Posits that, more than any other writer of the Gothic period, Mrs. Radcliffe was responsible for the elevation of landscape to the role of personality.

0491. _____. "Ann Radcliffe's Use of Philippus Van Limborch's The History of the Inquisition," English Language Notes, 18 (1980): 31-33.

A note-length source study which identifies the probable matter for the Inquisition scenes in The Italian: or, The Confessional of the Black Penitents (1797).

0492. _____. "Seasonal and Lighting Effects in Ann Radcliffe's Fiction," Journal of the Australasian Language and Literature Association: A Journal of Literary Criticism, Philology, and Linguistics, 56 (1981): 191-200.

Studies the function and success of audiovisual effects, weather, and climate in Mrs. Radcliffe's novels. Shows how mood depends upon season and light, or the lack thereof.

0493. Thorslev, Peter L., Jr. The Byronic Hero: Types and Prototypes. (See 2119)

0494. Tompkins, J.M.S. "The Work of Mrs. Radcliffe and its Influence on Later Writers," Doctoral Dissertation, Bedford College of the University of London, 1921.

The study is not only years ahead of its time as a piece of scholarship but is also markedly superior to Edith Birkhead's Tale of Terror of the same year (see 0052). Tompkins scrupulously collects the sources for Mrs. Radcliffe's Gothic with special attention to Walpole and Sophia Lee. Also studies Mrs. Radcliffe's reactions to Ossian, to the sublime landscape painters, and is particularly strong on continental influences such as Naubert's Hermann Von Unna, a massive Inquisition Gothic of 1788. All in all, the Tompkins dissertation stands unmatched in Gothic studies as the best early twentieth-century endeavor to reckon with the entire genre through one of its leading sponsors.

0495. _____. "Raymond de Carbonnières, Grosley, and Mrs. Radcliffe," Review of English Studies, 5 (1929): 294-301.

A source study which uncovers Mrs. Radcliffe's extensive borrowings from two continental travel books, Raymond de Carbonnière's Observations Made in the Pyrenees (1789) and Jean Grosley's New Observations on Italy and Its Inhabitants (1769). Tompkins points out that the famous phony figure of the worm-infested corpse behind the black veil in The Mysteries of Udolpho is also to be found in Grosley.

0496. _____. Ann Radcliffe and Her Influence on Later Writers. New York: Arno Press, 1980.

One of the most valuable analyses of the workings of Mrs. Radcliffe's imagination and her extensive impact. Investigates the

aesthetic background and shows Mrs. Radcliffe's role as a shaper of Gothic fiction well into the nineteenth century.

0497. Utter, Robert Palfrey and Gwendolyn Bridges Needham, "Liquid Sorrow" and "Cut My Lace Charmian, " in Pamela's Daughters. (See 2437)

0498. Varma, Devendra P. Introduction to The Italian: or, The Confessional of the Black Penitents by Mrs. Ann Radcliffe. New York: Russell and Russell, 1968.

The author of The Gothic Flame takes the measure of Mrs. Radcliffe as an innovator in her fifth novel. An octave above The Mysteries of Udolpho, The Italian approaches the horrid ideal of the Schauerroman.

0499. _____. Introduction to A Sicilian Romance by Mrs. Ann Radcliffe. New York: Arno Press, 1972.

While the book is not yet a perfect expression of Radcliffean Gothic, the experimental terror of her second novel gave Mrs. Radcliffe an opportunity to develop castle and landscape into Gothic properties in their own right.

0500. _____. Introduction to Gaston de Blondeville: or, The Court of Henry III Keeping Festival in Ardenne by Mrs. Ann Radcliffe. New York: Arno Press, 1972.

Discusses Mrs. Radcliffe's final Gothic fiction in the light of the emergence of the historical novel of the 1820s. The story itself draws upon legends of Kenilworth Castle and employs the device of the long-lost manuscript. Although the new emphasis is on history rather than horror, Gaston de Blondeville indicates that Mrs. Radcliffe's narrative powers remained formidable.

0501. _____. Introduction to The Romance of the Forest by Mrs. Ann Radcliffe, Foreword by Frederick Garber. New York: Arno Press, 1974.

Technically speaking, Mrs. Radcliffe's third novel is a model Gothic. Its formula of flight and pursuit, "dark dungeons, shattered abbeys and closeted skeletons" gave the work the status of blueprint for Mrs. Radcliffe's legion of imitators.

0502. Ware, Malcolm. "Mrs. Radcliffe's 'Picturesque Embellishment, ' " Tennessee Studies in Literature, 5 (1960): 67-71.

Comments on the repetitious quality of Mrs. Radcliffe's sublime panoramas. As exercises in suggestive terror, her elaborately picturesque embellishments show a "sturdy if rigid adherence to an aesthetic theory in which she firmly believed" but also produced a sameness of scenery in all of her books.

0503. _____. Sublimity in the Novels of Ann Radcliffe: A Study of the Influence Upon Her Craft of Edmund Burke's Enquiry into the Origin of Our Ideas of the Sublime and Beautiful. Uppsala, Sweden: Lindequist; English Institute of the University of Uppsala: Essays and Studies on English Language and Literature, 1963.

A negative reading of Mrs. Radcliffe's power and authority as a Gothic landscapist. Ware's 60-page monograph quotes extensively from her fiction to illustrate why it is a critical misjudgment to equate her landscaping techniques with Burkean theories of the sublime and beautiful.

0504. _____. "The Telescope Reversed: Ann Radcliffe and Natural Scenery," in A Provision of Human Nature: Essays on Fielding and Others in Honor of Miriam Austin Locke. University, AL: Alabama University Press, 1977, pp. 169-189.

More on Mrs. Radcliffe's topographical techniques. Her sense of the sublime involves a disproportioning of distances, a reversal of normal perspective or a telescopic inversion.

0505. Whitt, Celia. "Poe and The Mysteries of Udolpho." (See 1635)

0506. Wieten, Alida Albertine Sibbellina. Mrs. Radcliffe. Her Relation Towards Romanticism; With an Appendix on the Novels Falsely Ascribed to Her. Amsterdam, Netherlands: H. J. Paris, 1926.

An early twentieth-century appreciation of Mrs. Radcliffe's Gothic skills and a recognition of her stylistic contributions to the verse of Shelley and Byron. Contends that Mrs. Radcliffe is the "first exponent" of the romantic awe of nature to be found later in the poetry of Shelley and Byron. Now outmoded as criticism although the appendix remains valuable.

0507. Wolff, Cynthia G. "The Radcliffean Gothic Model: A Form for Feminine Sexuality," Modern Language Studies, 9, Number 3 (1979): 98-113.

Sees all of Gothic fiction as coming under female authorial hegemony as a direct consequence of the "Radcliffean Gothic model." Says that: "The Gothic novel, especially as it was shaped by the work of Ann Radcliffe, has come to be dominated by women--written by women; read by women; and choosing as its central figure a young girl, the Gothic heroine. The achievement of Ann Radcliffe is quite remarkable, for she invented a fictional language and a set of conventions with which 'respectable' feminine sexuality might find expression."

0508. Wright, Andrew. Introduction to The Castle of Otranto, The Mysteries of Udolpho, Northanger Abbey. The text of Udolpho is severely abridged with transitional summaries of omitted action. (See 0272)

0509. Wright, Eugene P. "A Divine Analysis of The Romance of the Forest," Discourse, 13 (1970): 379-387.

Describes a peculiar manuscript consisting mainly of rhymed couplets by a Miss Joanna Southcott. The manuscript is an enthusiastic religious exegesis of Mrs. Radcliffe's novel with the text elevated to the status of scripture and divinely analyzed. Wright points out that such an interpretation was not unusual and that the spiritual nature of the heroine's perils and rewards could be and often was taken as "a handbook to life itself."

0510. Zimansky, Curt R. "Shelley's Wandering Jew: Some Borrowings from Lewis and Radcliffe." (See 0696)

7. Charlotte Smith (1749-1806)

0511. Bowstead, Diana. "Convention and Innovation in Charlotte Smith's Novels," Dissertation Abstracts International, 39 (1979): 4264A-4265A (City University of New York).

Regards the work of Charlotte Smith as a precedent "for much that is generally considered either original or admirable in nineteenth-century fiction, thus supporting the thesis that the most popular English novelist of the 1790s is one of the stronger links in a continuing chain of borrowings and modifications, by means of which the genre of the novel evolved."

0512. Bushnell, Nelson. "Artistic Economy in Jane Eyre: A Contrast with The Old Manor House." (See 1115)

0513. Ehrenpreis, Anne H. Introduction to The Old Manor House by Charlotte Smith. London: Oxford University Press, 1969.

Finds Charlotte Smith's novel to be the logical link between the historical Gothicism of Walpole and Reeve and the sentimental Gothic sagas of Mrs. Radcliffe.

0514. _____. "Northanger Abbey: Jane Austen and Charlotte Smith." (See 0978)

0515. _____. Introduction to Emmeline, The Orphan of the Castle by Charlotte Smith. London: Oxford University Press, 1971.

Smith's heroine resembles the heroines of Gothic fiction in possessing "a kind of intuitive knowledge."

0516. Foster, James R. "Charlotte Smith; Pre-Romantic Novelist," Publications of the Modern Language Association of America, 43 (1928): 463-475.

Examines the relationship between Charlotte Smith and Ann Radcliffe. Concludes that "with Mrs. Smith, the pictorial, whether macabre, exotic, or pastoral, became an important element in the novel. Her influence was immediate and is most noteworthy in the work of Ann Radcliffe. The sensibility of the Radcliffean heroine is manifested by the intensity of her passion, by the love of nature and retirement, and by her almost pathological craving for experiencing fear."

0517. Fry, Carrol L. "Charlotte Smith, Popular Novelist," Dissertation Abstracts International, 31 (1970): 5360A (University of Nebraska).

Advances the intriguing proposition that it is Charlotte Smith and not Mrs. Radcliffe who deserves to be regarded as the mother of the Gothic novel. Her works display sublime landscaping,

an imaginative atmosphere of natural terror, and excitable heroines who are victimized by strange and powerful males in castle settings --all features usually credited to Mrs. Radcliffe.

0518. _____. Charlotte Smith, Popular Novelist. New York: Arno Press, 1980.

Argues that as Mrs. Radcliffe's Gothic predecessor, Charlotte Smith gave impetus and direction to the maiden-centered branch of the Gothic novel during the early 1790s. The heroine of Emmeline, The Orphan of the Castle (1788) is a prototypical Gothic maiden in a prototypical Gothic setting. Charlotte Smith not only pre-dates Mrs. Radcliffe; she also launches the tendency to use the Gothic for liberal political ends.

0519. Hilbish, Florence May Anna. Charlotte Smith, Poet and Novelist (1749-1806). Gettysburg, PA: Times and News Publishing, 1941.

A doctoral dissertation which furnishes a wealth of biographical detail and covers the literary career of Charlotte Turner Smith. Hilbish also suggests that Charlotte Smith, whose major works precede Mrs. Radcliffe's Mysteries of Udolpho, is the true inventor of the sentimentalized Gothic and the pining orphan of the castle. "Mrs. Radcliffe owes more of her success as a novelist to Charlotte Smith than the world has been willing to acknowledge." The doctrinaire Gothic of William Godwin can also trace its roots to her novels of social purpose.

0520. Platt, Constance M. "Patrimony as Power in Four Eighteenth-Century Women's Novels." (See 0453)

0521. Piorkowski, Joan L. "'Revolutionary' Sentiment: A Reappraisal of the Fiction of Robert Bage, Charlotte Smith, and Thomas Holcroft," Dissertation Abstracts International, 41 (1980): 2127A (Temple University).

Has chapters on The Old Manor House and The Young Philosopher. Discusses revolutionary sentiment in terms of social withdrawal. "Instead of defining a new role for the man and woman of feeling, the three novelists fall back on the traditional retreatist solution of the novel of sentiment and sensibility: to preserve their virtue and feeling, their high-minded protagonists are forced to withdraw from the world to an idealized community of friends who share their values."

0522. Pollin, Burton R. "Keats, Charlotte Smith and the Nightingale." (See 2107)

0523. Rogers, Katherine M. "Inhibitions of Eighteenth-Century Women Novelists: Elizabeth Inchbald and Charlotte Smith," Eighteenth Century Studies, 11 (1977): 63-78.

Judges The Old Manor House to be "much her best novel because it emphasizes the subjects Smith was really interested in--social and political abuses and the absurd incongruities of human character." Also discusses Montalbert (1795), Emmeline, The Or-

phan of the Castle (1788), Marchmont (1796), and The Banished Man (1794).

0524. Stanton, Judith P. "Charlotte Smith's Prose: A Stylistic Study of Four of Her Novels," Dissertation Abstracts International, 39 (1979): 6783A (University of North Carolina).

Touches upon all nine of her novels, but concentrates on Emmeline, The Old Manor House, The Banished Man, and The Young Philosopher, with particular heed to "the inner lives of characters." Emmeline not only has "extreme words, but extreme situations and The Banished Man employs a Gothic atmosphere to evoke the horror of the French Revolution; darkness and disembodied voices are prominent."

0525. Turner, Rufus Paul. "Charlotte Smith (1749-1806): Some New Light on Her Life and Literary Career," Dissertation Abstracts, 27 (1966): 189A (University of Southern California).

Not a literary analysis per se but a biographically oriented investigation of Charlotte Smith's domestic and literary struggles. Understands her novels to be mainly sentimental with some Gothic overtones, calling them "essentially novels of sentiment with some Gothic elements, a legacy that she passed on to Ann Radcliffe."

0526. Whiting, George W. "Charlotte Smith, Keats, and the Nightingale," Keats-Shelley Journal, 12 (1963): 4-8.

Adds a footnote to the Hilbish study of Charlotte Smith (see 0519) by suggesting that Keats drew inspiration from her lyricism in his "Ode to a Nightingale." Whiting asks, "Why indeed should Keats not have been influenced in some degree by Charlotte Smith?"

8. Sophia Lee (1750-1824)

0527. Foster, James R. "D'Arnaud, Clara Reeve, and the Lees," in The History of the Pre-Romantic Novel in England. (See 0073)

0528. Roberts, Bette B. "Sophia Lee's The Recess (1785): The Ambivalence of Female Gothicism," Massachusetts Studies in English, 6, Numbers 3-4 (1979), 68-82.

An admirably researched and sharply written essay on a neglected historical Gothic. Offers a rereading of The Recess as a novel of feminine frustration and protest. "Unlike many other Gothic novels written by women, in which the didactic content dominates that of indulgent fantasy, here the reader's impulses are gratified more than they are restrained. The Recess exploits its audience's deepest fears in that it exaggerates and intensifies the horror of seclusion and its stifling impact upon personality, a situation clearly experienced in real life more by women than men."

0529. Varma, Devendra P. Introduction to The Recess: or, A

Tale of Other Times by Sophia Lee, Foreword by J. M. S. Tompkins. New York: Arno Press, 1972.

The fusion of Gothic atmosphere and paraphernalia with pseudo-historical materials renders the novel an important landmark in the early phase of Gothicism. The introduction notes the synthesis of chivalry, royal persecution, secret parentage, and Gothic locale.

9. Matthew Gregory "Monk" Lewis (1775-1818)

0530. Anderson, Howard. "The Manuscript of M. G. Lewis's The Monk: Some Preliminary Notes," Papers of the Bibliographical Society of America, 62 (1968): 427-434.

A commentary on the discovery and textual condition of the original manuscript of Lewis's Gothic novel. In the manuscript, "the destruction of the hero is described in great dramatic detail." Since the paper is of Dutch manufacture, Lewis had probably completed a publisher's draft of The Monk while still at The Hague, a fact that would seem to resolve the debate over the date of the first edition in favor of 1795 rather than 1796.

0531. _____. Introduction to The Monk by Matthew G. Lewis. New York: Oxford University Press, 1973, pp. vii-xix.

A capably edited modern printing of the novel with select bibliography, chronology of Lewis's life, and textual notes. Stresses the power of Lewis's Gothic to appall us because of "the way in which, throughout the novel, places of safety are transformed into places of danger, and common sensical assumptions about human nature and human behaviour are forced to give way before a recognition of the power of darkness and the irrational."

0532. Baker, Ernest A. Introduction to The Monk by Matthew G. Lewis. New York: Dutton, 1906.

An old-fashioned and anti-Gothic introduction by an old-fashioned and anti-Gothic historian of the novel. Baker's version of the text is bowdlerized, the most glaring expurgation being the seven days of Ambrosio's death agonies after his fall from the sky.

0533. Baldensperger, Fernand. "Le Moine de Lewis dans la littérature française," Journal of Comparative Literature, 1 (1903): 201-219.

Translation: "Lewis's Monk in French Literature." Attributes a major line of influence from The Monk on the work of the nineteenth-century French romantics, particularly Prosper Mérimée whose Une Femme est un diable (A Woman Is a Devil) is based upon Ambrosio's temptress, the wicked Matilda. Lewis himself had borrowed from Jacques Cazotte's Le Diable amoureux "comme agents véritables de l'intrigue, comme resorts d'une action dont l'horreur laissait bien loin le satanisme léger du Diable amoureux."

0534. Berryman, John. Introduction to The Monk by M. G. Lewis, ed. Louis Peck. New York: Grove Press, 1959, pp. 11-28.

Traces the literary, cultural, and psychological repercussions of Lewis's novel of erotic atrocity, soul-selling, fiendish monastic crime, and sensational death. Berryman ranks Lewis's villain-centered Gothic higher in importance than many other Gothics of its period because "The Monk is one of the authentic prodigies of English fiction, a book in spite of various crudenesses so good that even after a century and a half it is possible to consider it unhistorically." The text of the novel is unexpurgated and accompanied by reliable notes.

0535. Brooks, Peter. "Virtue and Terror: The Monk," Journal of English Literary History, 40 (1973): 249-263.

A complex explication which shows how the terror of The Monk replaced the "traditional idea of the sacred and the numinous" as defined by Rudolf Otto's term "mysterium tremendum." Philosophically, The Monk promulgates an "ethics of terror instead of virtue," a doctrine appropriate to a revolutionary era. The argument is summarized as follows: "The world is inhabited by irrational and supernatural forces which act upon man, are implicated and brought into play by man's actions and gestures, whether he consciously acknowledges them or not, and on the other hand suggests that these forces do not derive, or no longer derive, from a traditional conception of the sacred."

0536. Brooks, Philip. "Notes on Rare Books," New York Times Book Review, January 27, 1935, p. 21.

Pursues the apparently interminable debate over the publication date of The Monk, a quarrel not to subside until Anderson's discovery of the original manuscript (see 0530). Brooks feels sure that there was no 1795 edition, but there were two editions in 1796 both by Bell of London.

0537. Conger, Syndy M. Matthew G. Lewis, Charles Robert Maturin and the Germans: An Interpretive Study of the Influence of German Literature on Two Gothic Novels. (See 2202)

0538. _____. "Matthew G. Lewis, Charles Robert Maturin and the Germans: An Interpretive Study of the Influence of German Literature on Two Gothic Novels." (See 2201)

0539. Coykendall, Frederick. "A Note on 'The Monk,'" Colophon (New Series), 1 (1935): 87-96.

Arranges a speculative chronology of the various editions of The Monk in the 1790s from its first publication in March, 1796, to its fourth and fifth editions of 1798 and 1800 with certain scenes toned down and the title altered to Ambrosio: or, The Monk.

0540. _____. "Lewis's Monk," London Times Literary Supplement, April 25, 1935, p. 276.

Discusses the significant differences in the endings of the first and second editions of the novel. After a rapid death for Ambrosio in the first edition, Lewis appended a passage entitled "The Haughty Lady." But the second edition of 1796 prolonged Ambrosio's

sufferings and death for a full seven days while retaining "The Haughty Lady" epilogue.

0541. Emerson, Oliver Farrar. "'Monk' Lewis and the Tales of Terror," Modern Language Notes, 38 (1923): 154-159.
A learned investigation which deciphers the publication history and authorship of The Tales of Terror. This collection, which appears to be a parody of Lewis's Gothicism, is often confused with Tales of Wonder. These bibliographical enigmas are explained by Elizabeth Church in "A Bibliographical Myth," Modern Philology, 19 (1922): 307-314 and Morchard Bishop, "A Terrible Tangle," London Times Literary Supplement, October 19, 1967, p. 989.

0542. English, Sarah Warder. "The Hunger of the Imagination: A Study of the Prose Style of Four Gothic Novels." (See 0227)

0543. Fairchild, Hoxie N. "Byron and Monk Lewis." (See 2084)

0544. Fierobe, Claude. "Le Moine gothique ou la parodie du sacré," in Aspects du sacré dans la littérature anglo-américaine. Reims, France: Publications du Centre Recherche sur l'Imaginaire dans les Littératures du Langue Anglaise, 1979, pp. 33-45.
Translation: "The Gothic Monk and the Parody of the Sacred." Analyzes the main character of the monastic shocker, the evil priest, seeing him as a warping of the religious impulse in man as well as a comment upon the anti-religious ideology of the period. Chooses examples from Lewis, Radcliffe, Maturin, and other Gothics.

0545. Fogle, Richard H. "The Passions of Ambrosio," in The Classic British Novel, eds. Howard M. Harper, Jr. and Charles Edge. Athens, GA: Georgia University Press, 1972, pp. 36-50.
An Aristotelian analysis of the divided character of the hero-villain of The Monk, Ambrosio. Explains the psychomachia of the Gothic villain in terms of Aristotle's criteria for the tragic hero. Ambrosio's ignorance of his identity leads him, like Oedipus, unwittingly into incest and parricide. One has to add here the element of Elizabethan villainy and positive evil; Ambrosio knows perfectly well that he is committing murder and rape, although he is unaware that the victims, Elvira and Antonia, are his mother and sister."

0546. A Friend of Accuracy. "M. G. Lewis," Notes & Queries, 4 (1957): 389.
A paragraph length note which reacts to Karl S. Guthke's longer note on Lewis's correspondence (see 0550). The note rectifies mistakes appearing in the transcription of a Lewis letter to Sir Walter Scott.

0547. Gose, Elliot B. "The Gothic Novel" and "The Monk," in Imagination Indulged: The Irrational in the Nineteenth Century Novel. Montreal: McGill-Queen's University Press, 1972, pp. 19-40.
Reads The Monk as a Gothic version of the myth of the hero's descent into darkness in which the symbolism of a return to the womb becomes instead a return to the tomb. "This fact aligns

the novel with an important subpattern that develops when the mythic success pattern is frustrated." In its distortion of the myth of the hero's rebirth and self-enlightenment, "The Monk, with its unresolved tensions, stands as a paradigm of excess."

0548. Grudin, Peter. "The Monk: Matilda and the Rhetoric of Deceit," Journal of Narrative Technique, 5 (1975): 136-146.

A character analysis of the demonic lady of the novel, Matilda. Her androgynous nature may be seen in her mortality and Satanic divinity, while the Gothic power of her personality is a result of the artistic care that Lewis exerts "to make her a token of the succubus demon."

0549. Guthke, Karl S. "C.M. Wieland and M.G. Lewis," Neophilologus, 40 (1956): 231-233.

Lewis was personally acquainted with the German poet and had done a translation of Wieland's Oberon. Lewis's friendships with Byron, Scott, and Thomas Moore put him in a position to transmit German influence and gave him a "position as an outstanding introducer of contemporary German literature."

0550. _____. "Some Unpublished Letters of M.G. Lewis," Notes & Queries, 202 (1957): 217-219.

Reproduces and comments upon three recovered letters from Lewis to Thomas Maurice, G. Roots, and most importantly, to Sir Walter Scott.

0551. _____. "Some Bibliographical Errors Concerning the Romantic Age," Papers of the Bibliographical Society of America, 51 (1957): 159-162.

Guthke, a leading student of various bibliographical problems concerning The Monk and Tales of Wonder, corrects a long-standing misconception that Lewis and Scott composed the Tales of Terror. Other "bibliographical errors" set right by Guthke involve the drama, The East Indian, mistakenly thought to be taken by Lewis from Kotzebue.

0552. _____. Englische vorromantik und deutscher sturm und drang. M.G. Lewis' Stellung in der geschichte des deutsch-englischen literaturbeziehungen. Göttingen, W. Germany: Vandenhoeck und Ruprecht; Palaestra, Band 223, 1958.

Translation: English Pre-Romanticism and German Storm and Stress: M.G. Lewis' Position in the History of German-English Literary Relations. The monograph sees Lewis with his wide knowledge of German language and literature as a central figure in the perpetuation of storm and stress tendencies in the 1790s as well as an important nexus between the German Schauerroman and the English Gothic novel.

0553. _____. "M.G. Lewis' The Twins," Huntington Library Quarterly, 25 (1962): 189-223.

Presents a text of The Twins: or, Is It He, or His Brother, a Gothic comedy of errors whose farcical situation goes back to the Roman playwright, Plautus.

0554. _____. "F. L. Schroeder, J. F. Regnard, and M. G. Lewis," Huntington Library Quarterly, 27 (1963): 79-82.

Compares the dramatic content of The Twins with a newly found play by F. L. Schroeder, Die Zwillingsbruder, probably seen by Lewis during his Weimar sojourn of 1792-1793. Lewis learned much about Gothic stagecraft during his Weimar residency and applied it to the composition of The Castle Spectre (1798).

0555. Herzfeld, Georg. "Eine Neue quelle für Lewis' 'Monk'," Archiv für das Studium der Neueren Sprachen und Literaturen, 104 (1900): 310-312.

Translation: "A New Source for Lewis' 'Monk.'" The first of three source studies of The Monk by Herzfeld. He claims that Lewis plagiarized most of his Gothic novel from an anonymous Schauerroman, Die Blutende Gestalt mit dolch und lampe: oder Die Beschwörung im schlosse stern bei Prague (The Bleeding Shape with Dagger and Lantern: or, The Oath at Castle Stern near Prague).

0556. _____. "Die Eigentliche quelle von Lewis' 'Monk,'" Archiv für das Neueren Sprachen und Literaturen, 111 (1903): 316-323.

Translation: "The Exact Source of Lewis' 'Monk.'" A defense of Herzfeld's earlier assertion that Lewis plundered Die Blutende Gestalt (see 0555) in writing The Monk. Prints some parallel passages to demonstrate Lewis's larcenies.

0557. _____. "Noch Einmal die quelle von Lewis' 'Monk,'" Archiv für das Studium der Neueren Sprachen und Literaturen, 115 (1905): 70-73.

Translation: "Once Again the Source of Lewis' 'Monk.'" Herzfeld's charge that Lewis had taken much of The Monk verbatim from Die Blutende Gestalt was itself challenged by another Einfluss scholar, Otto Ritter (see 0585). Herzfeld reasserts his claim.

0558. Howells, Coral Ann. "The Presentation of Emotion in English Gothic Novels." (See 0094)

0559. Irwin, Joseph James. M. G. "Monk" Lewis. New York: Twayne (Twayne English Authors Series #198), 1976.

Offers a sound, basic introduction to Lewis's life and works. Along with a chapter on The Monk (pp. 35-59), the two chapters "Success and Failure in the Theater" (pp. 60-96) and "Lewis and His Achievement" (pp. 162-165) have value for students of the Gothic. Lewis's achievement lay in his unification of the diverse styles of Gothicism at work in the mid-1790s. The Monk was "a culmination of the Gothic movement. He originated nothing; he only brought together techniques and materials that had been used before and gave them an almost unmistakable Lewisian touch."

0560. Lévy, Maurice. "Le Manuscrit du Moine de M. G. Lewis," Caliban, 3 (1966): 129-131.

Translation: "The Manuscript of The Monk by M. G. Lewis." Discusses the publication of the first edition. Dates the manu-

script as finished on September 23, 1794, with the Preface completed on October 28, 1794. On November 22, 1794, Lewis sent his mother two poems for insertion. The book went on sale on March 12, 1796, for ten shillings and six pence. There is an autographed fair copy in the Wisbech Museum and Literary Institute.

0561. _____. "Le Moine (1796)," in Roman et Société en Angleterre au XVIIIe Siècle. Paris: Presses Universitaires, 1978, pp. 197-231.

Translation: "The Monk (1796)." A revaluation of the arch-Gothic novel's themes of sadism, erotic aberration, and Gothic cataclysm by the leading French interpreter of Gothicism. Some material here repeats views appearing in Chapter 6 of Lévy's Le Roman Gothique, "M. G. Lewis et ses demons" (see 0115).

0562. Lewis, Paul. "Fearful Lessons: The Didacticism of the Early Gothic Novel." (See 0118)

0563. Lydenberg, Robin. "Ghostly Rhetoric: Ambivalence in M. G. Lewis's The Monk," Ariel, 10 (1979): 65-79.

A peculiar analysis of The Monk which overlooks the novel's Gothic thrills to center on a curious theory of how Lewis's ambivalence derives from his astonishment over his own rhetoric. He "is threatened not so much by the power of sexual passion and the unbridled imagination as by the dangerously affective powers of literature and rhetoric."

0564. McAllister, Harold S. "Apology for Bad Dreams: A Study of Characterization and the Use of Fantasy in Clarissa, Justine, and The Monk," Dissertation Abstracts International, 32 (1972): 6383A (University of New Mexico).

A study of the sado-masochistic content of the dream lives of characters in the novels by Richardson, Sade, and Lewis. The three writers use sadistic fantasy to delineate the frustrations and desires of their characters. Clarissa's dream of live burial and Ambrosio's lecherous fantasy of the Madonna reveal their unfulfilled drives and their deepest passions.

0565. McNamee, Lawrence F. "Monk Lewis and the Gothic Novel," in Dissertations in English and American Literature. Theses Accepted by American, British, and German Universities, 1865-1964. New York: R. R. Bowker, 1968.

Lists dissertations on Lewis and on the subject of the Gothic. Badly outdated and not comprehensive, this index of Gothic sources should be consulted cautiously and supplemented with reference works listed in section I herein.

0566. Parreaux, André. The Publication of The Monk: A Literary Event, 1796-1798. Paris: M. Didier, 1960.

Records the international shockwaves generated by the publication, rapid translation, and pirating of The Monk. Strictures and official negative reaction to its pruriency are also discussed as an aspect of the "literary event." An annotated bibliography enhances the scholarly value of Parreaux's book.

0567. Peck, Louis F. "Lewis's Monk," London Times Literary Supplement, March 4, 1935, p. 148.
Takes up the controversy over the extent of Ambrosio's sufferings in the first three editions of The Monk and disputes Philip Brooks's claim (see 0536) that the first three printings are textually uniform. In the second edition, for example, the agonies of the Monk have been severely curtailed.

0568. _____. "M. G. Lewis and the Larpent Catalogue," Huntington Library Quarterly, 5 (1942): 382-384.
The cataloguing of plays by Lewis in the Larpent Collection of eighteenth-century drama in the Huntington Library assigns 16 plays to him. This number increases by six when several anonymous attributions in the catalogue are properly given Lewis's authorship.

0569. _____. "Act III of Lewis's Venoni," Modern Language Notes, 58 (1943): 265-268.
The Gothic drama, Venoni: or, The Novice of St. Mark's was a fiasco when first produced at Drury Lane, December 1, 1808. Lewis extensively revised the third act thus creating confusion over what the play's original content had been like. Peck fills the gap and explains the causes of the play's failure in its original form.

0570. _____. "An Adaptation of Kleist's Die Familie Schroffenstein," Journal of English and Germanic Philology, 44 (1945): 9-11.
Identifies the German tragedy not named by Lewis in his preface to Mistrust: or, Blanche and Osbright as the source for his Gothic story. Peck also comments on Lewis's skill in converting "an interesting specimen of German Romantic literature for the Gothic market in England."

0571. _____. "The Monk and Musäus' Die Entführung," Philological Quarterly, 32 (1953): 346-348.
The article counters the claim that the episode of the bleeding nun in The Monk was taken directly by Lewis from Musäus's tale Die Entführung or The Abduction. "While the two authors obviously used the same tradition, the episode in The Monk differs in so many ways from Die Entführung that it is by no means certain that Lewis was dependent upon Musäus." Also cited is an 1807 letter from Lewis to Sir Walter Scott in which he denies having read Musäus's work.

0572. _____. "The Monk and Le Diable Amoureux," Modern Language Notes, 68 (1953): 406-408.
An additional defense of Lewis against charges of plagiarism in writing The Monk. An 1810 version of Cazotte's story, Biondetta: or, The Enamoured Spirit, appears to have borrowed passages from Lewis's Gothic novel in a mockery of The Monk. Peck states that "the basic theme of diabolical temptation by means of a beautiful woman was already old and widespread before Cazotte wrote."

0573. _____. A Life of Matthew G. Lewis. Cambridge, MA: Harvard University Press, 1961.

The definitive modern biography of Lewis by a leading modern interpreter of the Gothic novelist's position in English literature. Lists all of Lewis's known writings, published and unpublished, presents a current secondary bibliography and devotes a full chapter to The Monk, referring to the book as "good entertainment because so much happens and because we see it happen." Chapter IV, "Dramas," dealing with The Castle Spectre and other plays can also stand by itself as an excellent prologomenon to Gothic theater in the late eighteenth century.

0574. _____. "An Early Copy of The Monk," Papers of the Bibliographical Society of America, 57 (1963): 350-351.

This early copy described by Peck "would appear to be a second issue of the third edition masquerading as a first edition." The publisher was J. Bell of London, 1796.

0575. _____. "On the Date of Tales of Wonder," English Language Notes, 2 (1964): 25-27.

Provides a recapitulation of the scholarly debate over the Tales of Wonder, an issue dating back to Oliver Farrar Emerson's 1923 investigation (see 0541). Citing a letter of December 12, 1800, in which John Wordsworth notes, "I have seen Mr. Lewis' Tales of Wonder," Peck determines 1800 to be the likely date of publication.

0576. _____. "New Poems by Matthew G. Lewis," Archiv für das Studium der Neueren Sprachen und Literaturen, 203 (1967): 189-194.

Discusses a holograph copy of a sheaf of poems composed by Lewis between 1804 and 1808 for Lady Holland. Notes both the Gothic and balladic skills of Lewis and maintains that "Lewis is entitled to more attention than he has received as a song writer. Coleridge admired his work in this genre, and many of his songs were popular favorites of his day." Still famous is Lewis's "The Banks of Allan Water."

0577. Pichois, Claude. "Actualité du Moine," Mercure de France, 334 (1958): 512-516.

Translation: "Current Interest in The Monk." Assesses the revival of interest and amount of scholarly writing being devoted to Lewis's Gothic.

0578. Platzner, Robert L. "The Metaphysical Novel in England: The Romantic Phase." (See 0146)

0579. Pound, Louise. "'Monk' Lewis in Nebraska," Southern Folklore Quarterly, 9 (1945): 107-110.

The gruesome ballad, "Alonzo the Brave and Fair Imogine" which Antonia recites in Chapter 9 of The Monk survived in a version taken by Mrs. Harriet Stevens Wert to her Nebraska homestead where she died at 91 in 1927. Pound reprints the Wert version noting that "there are only minor variations from the original" and that this Gothic ballad from The Monk circulated widely in the nineteenth century.

0580. Praz, Mario. "Matthew Gregory Lewis's 'Gothic Novel': The Monk," in Le Romantisme anglo-américaine: Mélanges offerts à Louis Bonnerot. Paris: Didier, 1971, pp. 21-34.

Reviews Lewis's powerful erotic sadism in The Monk, comments upon the significance of what Praz had identified earlier as "the Romantic agony," and finds the book to be the ne plus ultra specimen of "diabolical beauty" in the period.

0581. Reed, Ronald L. "The Function of Folklore in Selected English Gothic Novels." (See 0158)

0582. Reno, Robert Princeton. "The Gothic Visions of Ann Radcliffe and Matthew Gregory Lewis." (See 0460)

0583. _____. The Gothic Visions of Ann Radcliffe and Matthew Gregory Lewis. (See 0461)

0584. Rentsch, Max. Matthew Gregory Lewis: Mit Besonderer berücksichtigung seines romans "Ambrosio: or, The Monk." Leipzig, Germany: Pöschel und Trepte, 1902.

Translation: Matthew Gregory Lewis: With Special Consideration of His Novel "Ambrosio: or, The Monk." An early twentieth-century biography which draws heavily upon Mrs. Cornwall Baron-Wilson's The Life and Correspondence of M. G. Lewis ... With Many Pieces in Prose and Verse Never Before Published (1839).

0585. Ritter, Otto. "Studien zu M. G. Lewis' roman 'Ambrosio, or, The Monk,'" Archiv für das Studium der Neueren Sprachen und Literaturen, 111 (1903): 106-121.

Translation: "Studies of M. G. Lewis' Novel 'Ambrosio, or, The Monk.'" A complicated and intricately documented study of Lewis's various German sources. Ambrosio's spectacular death is taken from Veit Weber's "Teufelsbeschörung," the Wandering Jew derives from Schiller's Geisterseher, and "Alonzo the Brave" is based upon Bürger's ballads. Some of Ritter's identifications have since been challenged or discredited by Lewis scholarship.

0586. _____. "Die Angebliche quelle von M. G. Lewis' 'Monk,'" Archiv für das Studium der Neueren Sprachen und Literaturen, 113 (1903): 56-65.

Translation: "The Overlooked Source of M. G. Lewis' 'Monk.'" An attempt to counter Herzfeld's opinion (see 0556) that Lewis had plagiarized most of The Monk from Die Blutende Gestalt.

0587. Roberts, W. "Lewis's Monk," London Times Literary Supplement, March 14, 1935, p. 164.

A tiny note of inquiry. Asks about an undated copy of The Monk printed by Purkess of London. Could this copy possibly be a modern edition published by G. Purkess of Soho?

0588. Romero, Christiane Z. "M. G. Lewis' The Monk and E. T. A. Hoffmann's Die Elixiere des Teufels: Two Versions of the Gothic," Neophilologus, 63 (1979): 574-582.

Compares and contrasts Lewis's erotically driven hero, Ambrosio, with Hoffmann's spiritually restless Brother Medardus. Hoffmann's portrayal of the lacerated Gothic hero relates much more to anguish of soul and has less overt sadism although Hoffmann remains deeply indebted to Lewis's criminal hero.

0589. Sadleir, Michael. "Tales of Terror," London Times Literary Supplement, January 7, 1939, pp. 9-10.

A letter correcting a minor point in Summer's Gothic Quest wherein Summers wrongly assigns the work Tales of Terror (Kelso, 1799) to Lewis.

0590. Schneider, Rudolf K. Der Mönch in der englischen dichtung bis auf Lewis's "Monk," 1795. Leipzig, Germany: Mayer und Müller; Palestra, Band 155, 1928.

Translation: The Monk in English Poetry Up Until Lewis' "Monk," 1795. Referred to by Summers in The Gothic Quest as "a superficial compilation," Schneider's survey of depraved clerics is of only marginal value to students of the Gothic.

0591. Sedgwick, Eve Kosofsky. "The Character in the Veil: Imagery of the Surface in the Gothic Novel." (See 0469)

0592. Spector, Robert D. Introduction to Mistrust: or, Blanche and Osbright by M. G. Lewis in Seven Masterpieces of Gothic Horror. (See 1096)

0593. Stalham, Francis Reginald. Introduction to The Monk by Matthew Gregory Lewis. London: Gibbings, 1906.

Negligible as scholarship. Stalham is not aware that his text is based upon the expurgated fourth edition, a version which omits Ambrosio's long agony on the rocks of the Sierra Morena.

0594. Summers, Montague. "'Santon Barsisa,'" Notes & Queries, 175 (1938): 174-175.

In acknowledging his sources for The Monk, Lewis wrote in the advertisement for the first edition that "the first idea of this Romance was suggested by Santon Barsisa related in The Guardian." Summers summarizes the plot of this Persian tale and briefly discusses its literary history.

0595. Swoyer, Ardeth G. "Matthew Gregory Lewis and His Contributions to the Gothic Novel," Doctoral Dissertation, University of Virginia, 1944.

A study of The Monk as a new and more violent variety of Gothic fiction. Contends that the Gothic novel had to change its tone and follow Lewis's new criterion of horror after 1796.

0596. Thomas, William. "They Called Him 'Monk,'" Personalist, 47 (1966): 81-90.

A biographical portrait of the "strange and strange-looking figure, small and goggle-eyed" who wrote the most notorious of Gothic novels. Less appealing is Thomas's dismissal of the book's

literary merits. "The Monk utilizes stock devices of the Gothic novel and superimposes them on the themes of sorcery and demonology, murder and necrophilia, rape, incest, and frenzied lust. Without literary merit by any standard, it is a fascinating book. Readers who are not repelled are likely, at first reading, to be carried spellbound with the story galloping to its stupendous dénouement."

0597. Todd, William B. "The Early Editions and Issues of The Monk, with a Bibliography," Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia, 2 (1949): 3-24.

Unravels the snarled publication history of the first edition. Although the date 1795 is sometimes cited, Todd deduces that "the actual first published issue was withheld for some reason until March, 1796, when it officially appeared with new title leaves."

0598. "Trollope on The Monk," Nineteenth Century Fiction, 4 (1949): 167.

On the final leaf of his own copy of The Monk dated March 9, 1869, Trollope scribbled what seems the ultimate censure by a Victorian reader: "This is so bad, that nothing ever could have been worse;--and yet the book has had a great success! There is no feeling of poetry in it. Everything is pretended, made up, and cold."

0599. Trostaniecki, Ignacy. "La Poétique du caché dans Le Moine de M. G. Lewis," Recherches Anglaises et Américaines, 6 (1973): 43-59.

Translation: "The Hidden Poetic in The Monk of M. G. Lewis." The novel permits its characters multiple levels of awareness, e.g., Ambrosio's ignorance of his own potent sexuality. "Ambrosio withdraws into the monastery to gain abstract knowledge and to mortify the flesh." Through the novel's poetics, flesh and spirit are reconciled.

0600. Varma, Devendra P. Introduction to The Bravo of Venice: A Romance by Matthew Gregory Lewis. New York: Arno Press, 1972.

The Bravo is Lewis's dramatic translation of Zschokke's prose tale, Abällino der grosse bandit (1794) which Lewis published in 1805. The work has all of the effusive Gothicism associated with the Räuberroman or robber romance of German Romanticism. Varma's introduction discusses the work in the context of the Räuberroman, particularly as developed by Schiller in the influential drama Die Räuber (1781), and christens Lewis "the high priest of the intense school."

0601. Volker, Klaus. "Der Mönch," Neue Rundschau, 82 (1971): 774-779.

Translation: "The Monk." Deals with the first German translation of The Monk by Von Oertel and other early German editions and imitations.

0602. Wendell, John R. "E. T. A. Hoffmann's Elixiere des Teufels and its Dependence on Matthew G. Lewis' The Monk," Dissertation Abstracts, 28 (1967): 699A (University of Connecticut).

Maintains that Hoffmann's novel of demonic possession and the double life (1815) was influenced by Lewis "to a much greater degree than has heretofore been acknowledged." However, where The Monk specializes in presenting physical horror, Hoffmann's tone and theme reflect "the deep psychological and metaphysical aspects" of the demonic life.

0603. Wischhusen, Stephen. Introduction to The Castle Spectre in The Hour of One: Six Gothic Melodramas (see 1082).

0604. Wyplel, L. "Ein Schauerroman als quelle Die Ahnfrau," Euphorion, 7 (1903): 718-731.
Translation: "A Shudder Novel as the Source for The Ancestress." An influence study which shows that Grillparzer's fate-tragedy, Die Ahnfrau, derives from the anonymous German Gothic, Die Blutende Gestalt mit dolch und lampe, which is itself taken from Von Oertel's 1797 translation of The Monk.

0605. Young, A. B. "Shelley and M. G. Lewis." (See 0695)

0606. Zimansky, Curt. "Shelley's Wandering Jew: Some Borrowings from Lewis and Radcliffe." (See 0696)

0607. _____. "Zastrozzi and The Bravo of Venice: Another Shelley Borrowing." (See 0697)

10. William Godwin (1756-1836)

0608. Abreu, John Warren. "Philosophy into Fiction: The Novels of William Godwin," Dissertation Abstracts International, 39 (1979): 4263A (City University of New York).
Godwin's novels are psychodramas of social issues he had addressed in the Enquiry Concerning Political Justice (1793). "Political Justice may be seen as providing a central theme for works which vary from a primitive model to an epistolary novel to a Gothic-sentimental novel, and all of these have didacticism as their common denominator."

0609. Arnaud, Pierre. "William Godwin: Caleb Williams: Bibliographie sélective et critique," Bulletin de la Société d'Etudes Anglo-Américaines des XVIIe et XVIIIe Siècles, 7 (1978): 37-60.
An enumerative secondary bibliography whose many items attest to the rising scholarly interest in Godwin, his novels, and his Gothicism in the twentieth century.

0610. Barker, Gerard A. "Justice to Caleb Williams," Studies in the Novel, 6 (1974): 377-388.
Discusses the recently discovered original ending to the novel which Godwin had discarded, and puts forth the case for Caleb Williams as a Bildungsroman of the mind. "Caleb Williams is not

only a novel of pursuit but of education, depicting the hero's moral growth and maturation. Within the context of such a pattern, Godwin's published ending proves superior because it turns Caleb's final confrontation into a moral triumph."

0611. _____. "Fernando Falkland's Fall: Grandison in Disarray," Papers on Language and Literature, 16 (1980): 376-386.

Relates the aristocratic hero-villain of Caleb Williams to the morally impeccable and priggish main character of Richardson's novel, Sir Charles Grandison (1753). Godwin's Falkland is Grandison without Grandison's delicacy of conscience.

0612. Beaver, Harold. "The Heart's Extremes." (See 1347)

0613. Beckett, Juliet. Introduction to St. Leon: A Tale of the Sixteenth Century by William Godwin, Foreword by Devendra P. Varma. New York: Arno Press, 1972.

Shows how Godwin broadened the occult materials of the Gothic and Rosicrucian novel by introducing alchemy and perverted chivalry into the pages of St. Leon. Like Caleb Williams, St. Leon also exhibits Godwin's interest in the wellsprings of guilt and mental torment.

0613A. Brooks, Van Wyck. Introduction to Caleb Williams: or, Things As They Are by William Godwin. New York: Greenberg, 1926, pp. v-viii.

The brief introduction finds that "the revolutionary note is plain in Caleb Williams. The relation between Falkland and Caleb has all the intensity and terror of a great drama."

0614. Butler, Marilyn. "Godwin, Burke, and Caleb Williams," Essays in Criticism, 32 (1982): 237-257.

Concerns Godwin's intellectual pessimism as reflected in the dark themes of the novel. States that "the scaling down of hope was worked out step by step in the writing of Caleb Williams."

0615. Clifford, Gay. "Caleb Williams and Frankenstein: First Person Narrative and 'Things as They Are,'" Genre, 10 (1977): 601-617.

Compares and contrasts the methods of Mary Shelley and her father with respect to the artistic advantages inherent in a limited central intelligence, particularly for the success of Gothic narrative. Stresses self-confrontation at the end of both books. The narcissistic need of Caleb Williams and Victor Frankenstein to be right brings self-destruction.

0616. Cobb, Joann P. "Godwin's Novels and Political Justice," Enlightenment Essays, 4 (1973): 15-28.

Develops the connections between Godwin's treatise of 1793 and his novel of 1794 with an end toward showing his differing presentation of the problem of evil.

0617. Cruttwell, Patrick. "On Caleb Williams," Hudson Review, 11 (1958): 87-95.

Gives an excellent summary of the novel, calls the book "a study of obsessions," and claims that "the book survives its propaganda, goes wider than the situation and intention."

0618. Drexler, Peter. "'An Unconquerable Spirit of Curiosity': William Godwin's Caleb Williams in der Vorgeschichte des detektivromans," Braunschweiger Anglistische Arbeiten, 7 (1981): 67-89.

Studies the ambivalence of motives in the action of Caleb Williams to show that curiosity is a powerful, but amoral, spring of behavior in the novel. The modern detective also has the same unquenchable spirit of curiosity.

0619. Dumas, D. Gilbert. "Things as They Were: The Original Ending of Caleb Williams," Studies in English Literature 1500-1900, 6 (1966): 575-597.

In the unpublished ending, Falkland denies his crimes before a magistrate. "Despite the prevailing political harassment during the period Godwin wrote and published Caleb Williams, there appears to be no direct relationship between the incidence of the rewritten ending and the fact that the preface was withdrawn because of the publisher's fear of political reprisal. Godwin's rewritten ending was not motivated by political timidity."

0620. Farouk, Marion O. "Mandeville: A Tale of the Seventeenth Century: Historical Novel or Psychological Study?" in Essays in Honor of William Gallacher, ed. Erika Lingner. Berlin: Humboldt University Press, 1966, pp. 111-117.

Examines Godwin's historical novel (1817) as a psychodrama in which the conflict between passion and reason goes on within the soul of the hero. Makes random comparisons with a similar dark psychological entanglement in Caleb Williams.

0621. Flanders, Jane T. "Charles Brockden Brown and William Godwin: Parallels and Divergences." (See 1390)

0622. Flanders, Wallace A. "Godwin and Gothicism: St. Leon," Texas Studies in Literature and Language, 8 (1967): 533-545.

Demonstrates that it was Godwin's intention "to unite the manner of Gothic fiction with a serious comment on man's moral life." Also links St. Leon himself to the crime of moral isolation. "The secrecy which St. Leon is forced to maintain is the agency of his undoing, for in hiding his resources and his action he cuts himself off from all mankind. As a work of Gothic fiction St. Leon is interesting for what it attempts to do; its serious metaphorical use of the supernatural was a rarity in the literature of the eighteenth century."

0623. Fletcher, Robert Pearson. "The Convention of the Double Self in Nineteenth-Century Fiction." (See 2273)

0624. Furbank, P. N. "Godwin's Novels," Essays in Criticism, 5 (1955): 214-228.

Compares Godwin with Dostoevsky and defends Godwin's fiction because "he is a richer study, there is more to him, than one

is often given to believe." His forte is his insightful portrayal of the passions, especially the Gothic passions. Caleb Williams, for example, "is the exact study and dramatization of morbid passion. Godwin is expert in describing the moment in which a passion first seizes upon the mind. He is the great master of possession."

0625. Gold, Alex Jr. "It's Only Love: The Politics of Passion in Godwin's Caleb Williams," Texas Studies in Literature and Language: A Journal of the Humanities, 19 (1977): 135-160.

A long analysis of the novel which touches upon its Gothicism and studies the emotional entanglements to show how Godwin asserted his rational philosophy through the destruction by passion of all of his characters.

0626. Gross, Harvey. "The Pursuer and the Pursued: A Study of Caleb Williams," Texas Studies in Literature and Language, 1 (1959): 401-411.

A study of Godwin's adaptation of the basic Gothic formula of flight and pursuit through darkness in order to promote his sociopolitical theme. The novel depicts the relentless pressures of a reactionary society on the individual thinker. The Gothic theme of persecution operates "on the metaphysical level where the theme of the pursuer and the pursued symbolizes the vexing problems of sin and guilt, of expiation and punishment."

0627. Hare, Robert Rigby. "Ormond: The Influence of Rousseau, Godwin, and Mary Wollstonecraft." (See 1402)

0628. Harvey, A.D. "The Nightmare of Caleb Williams," Essays in Criticism, 26 (1976): 236-249.

Like some Gothics in the 1790s, Caleb Williams "achieves a rare profundity of pessimism" and projects a strong "sense of imprisonment." While the book offers its share of grim social realism, its deeper implications are psychological. "The pursuit of Caleb is an archetypal representation of every man's fear of being trapped; it portrays a situation which most of its readers will have actually experienced in nightmares."

0629. _____. "Frankenstein and Caleb Williams." (See 0747)

0630. Hogle, Jerrold D. "The Texture of the Self in Godwin's Things As They Are," Boundary, 7, Number 2 (1979): 261-281.

Interprets the solipsism of the novel in the context of the post-Freudian psychoanalytic structuralists Jacques Lacan and Jacques Derrida. Uses the framework of Lacan's 1966 essay, "Séminaire sur la lettre volée."

0631. Hughes, Dean T. "Romance and Psychological Realism in William Godwin's Novels," Dissertation Abstracts International, 33 (1972): 2330A (University of Washington).

Presents a structural and historical analysis of Godwin's fiction with special emphasis given to Caleb Williams as an example of contemporized Gothic. Published in book form by Arno Press (see 0632).

0632. _____. Romance and Psychological Realism in William Godwin's Novels. New York: Arno Press, 1980.

Explores the basic tension in Godwin's fiction between realism and romance. Of special value is the concluding chapter which places Godwin's work in the psychological school of Charles Brockden Brown and Dostoevsky. Includes primary and secondary bibliographies of Godwin and his influence.

0633. Juroe, James G. "St. Leon: A Tale of the Sixteenth Century by William Godwin, A Critical and Annotated Edition," Dissertation Abstracts International, 32 (1972): 3954A (University of Nebraska).

The edition covers all aspects of the novel including its "social and political context, publication, critical reception, historical and literary sources, theme, technique, and influence." For Gothic studies the final chapter takes up "the novel's impact on other writers, including Godwin's daughter Mary, her husband Shelley, Charles Robert Maturin, Charles Brockden Brown, and the American playwright John Daly Burk."

0634. Kelly, Gary. "History and Fiction: Bethlem Gabor in Godwin's St. Leon," English Language Notes, 14 (1976): 117-120.

Bethlem Gabor, a historical character who appears in volume four of the novel, is taken directly from Wolf, the Gothic hero of Lawrence Flammenberg's The Necromancer: A Tale of the Black Forest (1794).

0635. _____. The English Jacobin Novel (1780-1805). London: Oxford University Press, 1976.

Focuses primarily on four revolutionary novelists of the 1790s, Robert Bage, Elizabeth Inchbald, Thomas Holcroft, and William Godwin, but does not stress any strong connection with the popular Gothics of the same decade. These novelists used fiction to disseminate radical ideas and "consciously developed the legacy of Richardson, Fielding, Smollett, and Sterne." Only in the case of Godwin does Kelly attribute any positive influence on the Gothic, for "Godwin was thoroughly saturated with the picturesque and antiquarian oddities of Gothic fiction." Reviewed by Devendra P. Varma in English Studies in Canada, 6, Number 1 (1980): 111-120.

0636. Krause, Sydney J. "Clara Howard and Jane Talbot: Godwin on Trial." (See 1426)

0637. Kropf, C. R. "Caleb Williams and the Attack on Romance," Studies in the Novel, 8 (1976): 81-87.

In Caleb Williams, "Godwin attacks the romance by showing that the flawed characters of both Falkland and Williams are formed by their reading in romance and mistaking the ideal world presented there for the morally ambiguous one in which they must live." Also refers to Clara Reeve's Progress of Romance (1785).

0638. Lamoine, Georges. "Caleb Williams, le mythe de Faust, et l'intention morale," Bulletin de la Société d'Etudes Anglo-Américaines des XVIIe et XVIIIe Siècles, 9 (1979): 91-110.

Translation: "Caleb Williams, the Myth of Faust, and the Moral Intention." The intellectual curiosity displayed by Caleb Williams over his master's concealed guilt contends for the reader's interest with the "moral intention" of the novel.

0639. Lang, Hans-Joachim. "Godwin's Caleb Williams as a Political Allegory," in Literatur als kritik des lebens. Heidelberg, W. Germany Quelle und Meyer, 1975, pp. 148-166.

Makes the argument that Godwin's characters in Caleb Williams operate as symbols of their respective social classes and that the revolutionary antagonism between rich and poor, between a militant and rising middle class curious about power and a decadent aristocracy abusing that power, may be found in the Caleb-Falkland relationship and its destructive consequences.

0640. Marshall, William H. "Caleb Williams and The Cenci," Notes & Queries, 7 (1960): 260-263.

Without becoming overtly didactic "Shelley's play has a far more imaginative and less rigid structure than Godwin's novel." Yet, both works contain close parallels since they depict "the way in which a person subscribing to a system of belief that supports a particular code of behavior comes into conflict with an individual possessed by a seemingly unconquerable form of evil."

0641. McCelvey, George Edward III. "William Godwin's Novels: Theme and Craft," Dissertation Abstracts, 25 (1964): 1215-1216 (Duke University).

Concentrates on Godwin's rhetorical and structural strategies in the writing of his fiction. In both Caleb Williams and St. Leon, situations are rendered in the Gothic manner in order to intensify certain radical social ideas.

0642. McCracken, David. "Godwin's Caleb Williams: A Fictional Rebuttal of Burke," Studies in Burke and His Time, 11 (1969-1970): 1442-1452.

Godwin's novel is best considered in the polemical context of French revolutionary ideas. Godwin rebukes Burke's conservative views through Falkland by demonstrating that chivalry and established social institutions "can reduce even the noblest men to murder and tyranny."

0643. _____. "Godwin's Literary Theory: The Alliance Between Fiction and Political Philosophy," Philological Quarterly, 49 (1970): 113-133.

Demonstrates at length that for Godwin philosophy and fiction "were not antagonistic but parts of a single vocation." In his ideological brand of Gothic in Caleb Williams, Godwin attained a nearly ideal alliance of the two intellectual activities, using the novel form as a "vehicle to convey important truths from the philosophical few to the non-philosophical multitude."

0644. _____. Introduction to Caleb Williams: or, Things As They Are by William Godwin. New York: W. W. Norton, 1977, pp. vii-xxii.

The reliable introduction to an excellent modern edition of the novel points out how Godwin synthesized the elements and pace of the Gothic adventure story with the radical polemics which were also in vogue in the fiction of the 1790s. "Critics have called Caleb Williams the first psychological novel because of Godwin's fascination by the entanglement of human motives that compel his sometimes insane heroes to action. But this novel also has the momentum, interest, and suspense of a good adventure." Offers a secondary bibliography and a chronology of Godwin's career.

0645. Meyer, Johannes. William Godwins romane: Ein Beitrag zur geschichte des englischen romans. Weida, Germany: Thomas und Hubert, 1906.

Translation: William Godwin's Novels: A Consideration of the History of the English Novel. An ancient critical survey of Godwin's work and influence as a psychological pioneer in the art of the novel. Connects Caleb Williams and St. Leon to the Gothic school in Godwin's concentration on the torments of the inner or secret self.

0646. Miller, Jacqueline T. "The Imperfect Tale: Articulation, Rhetoric, and Self in Caleb Williams," Criticism, 20 (1978): 366-382.

A rhetorical analysis of Caleb Williams. "From the book emerges an idea of language that equates words and things, defining the self and the world as basically linguistic constructs which are shaped, manipulated and controlled by those who possess the most powerful and persuasive language."

0647. Myers, Mitzi. "Godwin's Changing Conception of Caleb Williams," Studies in English Literature 1500-1900, 12 (1972): 591-628.

Studies and evaluates Godwin's artistic fusion of philosophic and Gothic modes in Caleb Williams. By going ever deeper into the inner lives of his characters, Godwin transcended the superficial standards of characterization allowed by the Gothic or the radical Jacobin novel of the 1790s. "Godwin's continuing efforts to realize fully the psychologically intricate and morally ambivalent relationships of the major characters imply his increasing interest in the characters as complex moral beings, rather than as political pawns."

0648. Palacio, Jean de. William Godwin et son monde interieur. Lille, France: Presse Universitaire de Lille, 1980.

Translation: William Godwin and His Interior World. Reappraisal of Godwin as a psychological novelist.

0649. Pesta, John. "Caleb Williams: A Tragedy of Wasted Love," Tennessee Studies in Literature, 16 (1971): 67-76.

An analysis of the novel as a tragedy of misdirected passion. Because of the structure and nature of society, naturally good emotions are warped producing a tragedy of wasted love.

0650. Pollin, Burton R. "Poe and Godwin." (See 1598)

0651. _____. "'Rappaccini's Daughter'--Sources and Names." (See 1675)

0652. _____. Godwin Criticism: A Synoptic Bibliography. Toronto: Toronto University Press, 1967.

Now needs updating as a result of the proliferation of studies of Godwin since 1967, but remains a definitive bibliography and useful reference guide.

0653. Powers, Katherine Richardson. "The Influence of William Godwin on the Novels of Mary Shelley." (See 0814)

0654. _____. The Influence of William Godwin on the Novels of Mary Shelley. (See 0815)

0655. Roemer, Donald. "William Godwin's Caleb Williams: The Idealogue as Novelist," Dissertation Abstracts International, 32 (1970): 2705A-2706A (Brandeis University).

One section of the dissertation is called: "Gothicism: Plots, Props, and Characters." Says in this chapter that "by exploiting Gothic conventions, Godwin added emotional intensity and psychological interest to his picaresque narrative. The pattern of politicized Gothic tyranny consorts with the author's habitual biblical rhetoric to fashion Falkland into a Gothic superman, a human villain endowed with supernatural titanism."

0656. _____. "The Achievement of Godwin's Caleb Williams: The Proto-Byronic Squire Falkland," Criticism, 18 (1976): 43-56.

The self-serving Falkland, master of Caleb Williams, looks back to Richarson's Lovelace as well as forward to various Byronic egomaniacs. Godwin's achievement lay in his refusal to allow Falkland simply to be manipulated into what E.M. Forster called in The Aspects of the Novel (1927) "the exigencies of the plot."

0657. Rogers, Deborah D. "Caleb Williams: Things As They Are Not," American Notes & Queries, 13 (1975): 133.

A short, corrective note on a misreading. There is no textual evidence at the end of the novel to suggest that Caleb Williams is confined to prison. Instead, he must be a prisoner in Falkland's house or the inmate of a madhouse.

0658. Rothstein, Eric. "Allusion and Analogy in the Romance of Caleb Williams," University of Toronto Quarterly, 37 (1967): 18-30.

An enthusiastic reading of Caleb Williams, "a novel of great polish and complexity," which contends that the book is neither a work of "sadomasochistic Gothicism" nor a psychopolitical treatise in fictive form. "Despite his stylistic limitations, Godwin succeeded in writing a skillfully planned and formally satisfying work of art. He did so by contriving an intricate Bildungsroman--or spiritual autobiography--in which Caleb learns about things as they are, within him and outside him."

0659. _____. "Caleb Williams: I. History into Romance II. Romance into History III. A Conclusion in Which Everything and Nothing is Concluded," in Systems of Order and Inquiry in Late Eighteenth Century Fiction. Berkeley, CA: California University Press, 1975, pp. 208-242.

Compares Godwin's didacticism with the methods of Fielding and Richardson. 'There is no question as we read volume III, that the action is one of poetic justice. Like a reader deep in a Gothic novel, Caleb has longed to climb into Falkland's skin, and now he must repeat Falkland's experience."

0660. Scheuermann, Mona. "The Novels of William Godwin and Those of His Contemporaries," Dissertation Abstracts International, 35 (1974): 7269A (State University of New York at Stony Brook).

Does not specifically associate Godwin's novels with Gothicism. "Godwin posits some dislocation which denies continuity to the individual. He studies the inner mind itself, while his contemporaries for the most part study externals; Godwin was writing a novel different in kind from anything his contemporaries were attempting."

0661. _____. "From Mind to Society: Caleb Williams as a Psychological Novel," Dutch Quarterly Review of Anglo-American Letters, 7 (1977): 115-127.

Reads Caleb Williams as a psychological novel with revolutionary implications and great power of penetration. Godwin's authentic subject is the inner mind.

0662. _____. The Novels of William Godwin and Those of His Contemporaries. New York: Arno Press, 1980.

Studies Godwin's novels in the intellectual matrix of the 1790s and argues that with Godwin the novel turned inward, moving from social realism to a portrait of the mind under stress. Also relates Godwin's psychological tendencies to the work of his contemporaries in the fiction of ideas, Henry Brook, Thomas Day, Fanney Burney, Elizabeth Inchbald, Robert Bage, and Thomas Holcroft. Includes a useful annotated bibliography of secondary sources.

0663. Sherburn, George. Introduction to Caleb Williams: or, Things As They Are by William Godwin. New York: Rinehart, 1960, pp. vii-xiv.

A sound general introduction to the novel and to Godwin which connects some of the scenery of Caleb Williams to contemporary Gothic practices. 'In the prison scenes or in the den of thieves (reminiscent of Gil Blas) we see clearly, as it can be seen in Godwin's later novels, the author's kinship with the popular Gothic novel of terror." Beneath the Gothic surfaces is Godwin's deeper theme: "The villain throughout the story is the law, the final embodiment of perverted social institutions."

0664. _____. "Godwin's Later Novels," Studies in Romanticism, 1 (1962): 65-82.

Concentrates on five novels written after Caleb Williams (1794). These are: St. Leon: A Tale of the Sixteenth Century (1799); Fleetwood: or, The New Man of Feeling (1805); Mandeville: A Tale of the Seventeenth Century in England (1817); Cloudsley (1830); and Deloraine (1833). Of most immediate interest to students of Godwin's Gothic is St. Leon. Here, as elsewhere in his psychologi-

cal fiction, "Godwin's study of minds lies in his obsession with guilt arising chiefly from misanthropy but also from criminal violation of conscience."

0665. Smith, Elton Edward and Esther Greenwell Smith. William Godwin, New York: Twayne (Twayne English Authors Series #27), 1965.

A basic introduction to Godwin's prose, his use of the novel as a vehicle for anarchist ideology, and his influential career as a liberal thinker.

0665A. Stamper, Rexford. "Caleb Williams: The Bondage of Truth," Southern Quarterly, 12 (1973): 39-50.

Routine analysis of Caleb Williams's "awakening moral sense," a development of social conscience which gives the novel its didactic coherence and value as moral propaganda.

0666. Storch, Rudolf F. "Metaphors of Private Guilt and Social Rebellion in Godwin's Caleb Williams," Journal of English Literary History, 34 (1967): 188-207.

A stylistic study and a tracing of metaphoric patterns which proposes that "the fascination (and in a sense the greater value) of Caleb Williams lies in the fact that Godwin seems to have written a study of neurosis without being fully aware of doing so." Dislikes and distrusts Godwin's Gothicism, thereby missing the fact that many of the novel's "metaphors of private guilt" are Gothic metaphors. "Caleb Williams's great imaginative power has unfortunately been suffocated by the wrappers of literary history: social novel, Gothic novel, romance."

0667. Tysdahl, B. J. William Godwin as Novelist. London: Athlone, 1981; Atlantic Highlands, NJ: Humanities Press, 1981.

An excellent and critically balanced study of Godwin's novels by a reader in English at the University of Oslo, Norway. Of special value for Godwin and the Gothic are Chapters 3 and 4, "Caleb Williams: A Question of Genre" (pp. 28-76) and "St. Leon: Recalcitrant Gothicism" (pp. 77-96). Draws parallels between The Monk and Caleb Williams in a subsection called "Godwin's Gothic Problem." Takes up the entire question of Godwin's ambivalent response to the popular Gothic novel finally concluding that Gothicism probably corrupted rather than enhanced Godwin's moral artistry: "Godwin may not have been consciously aware of the extent to which the Gothic novel as a genre would involve him in difficulties that might affect his integrity as a writer."

0668. Uphaus, Robert. "Godwin's Epoch of the Mind," Studies in the Novel, 9 (1977): 279-296.

Godwin's purposes in Caleb Williams transcend radical politics to attain an "epoch of the mind." The novel "does not deal exclusively with social injustice, which would make it into a political melodrama where the reader oscillates between praise and accusation, but rather it deals with human culpability and vulnerability, where the psychological experiences enacted by the characters lure

the reader into turning inward to the complexities of his own and the characters' mental processes."

0669. Walton, James. "'Mad Feary Father': Caleb Williams and the Novel Form," Salzburg Studies in English Literature Number 47, 1975.

Proposes a theory of literary history that Godwin's novel is not simply a breakthrough in new forms of psychological fiction, but that Caleb Williams is itself a stricture and farewell to the milder forms of domestic and sentimental fiction of the period. Neither totally Gothic nor totally sentimental-domestic, the structure of Caleb Williams is unique if not downright revolutionary.

0670. Wilson, Angus. "The Novels of William Godwin," World Review, 28 (1951): 37-40.

Several of the novels depict the Gothic theme contained in "the nightmare of dissociation between the gloomy, tortured lives of Godwin's heroes and the sweet reasonableness of political justice."

0671. Woodcock, George. "Things As They Might Be: Things As They Are: Notes on the Novels of William Godwin," Dalhousie Review, 54 (1975): 685-697.

General appraisal of Godwin's contributions to the development of the novel. Although his style seems outmoded to the modern reader, Godwin was widely read as an innovator in his own time. Caleb Williams foreshadowed the detective story while St. Leon was "original and influential."

11. Percy Bysshe Shelley (1792-1822)

0672. Antippas, Andy P. "The Structure of Shelley's St. Irvyne: Parallelism and the Gothic Mode of Evil," Tulane Studies in English, 18 (1970): 59-71.

A structural analysis of dual plotting in St. Irvyne that examines the problem in the relationship of the two narrative threads (the Wolfstein-Ginotti story and the Eloise-Ginotti story) and finds that Shelley intentionally mirrors the two plots to intensify the Gothic mode of evil.

0673. Chesser, Eustace. Shelley and Zastrozzi: Self-Revelation of a Neurotic. London: Gregg/Archive, 1965.

A heavily psychoanalytic reading of Shelley's first Gothic novel for the purpose of establishing that the frantic action and characterization in the novel are symbolic revelations of Shelley's sado-masochistic adolescent fantasies.

0674. Coats, Sandra W. "Gothic Elements in Shelley's Prometheus Unbound," Dissertation Abstracts International, 32 (1972): 5732A-5733A (Texas A&M University).

Attempts to "ascertain what Gothic elements are present in

Prometheus Unbound and to determine if these elements are prominent enough to justify classifying the lyrical drama as a part of the Gothic tradition." Discovers the character of Prometheus to be "a character unlike the Greek hero, but like the Gothic hero villain." Hence, the drama merits the label "Gothic."

0675. Collins, Grace Calvert. "Shelley's Treatment of the Legend of the Wandering Jew," Master's Thesis, University of North Carolina, 1961.

Shelley's versions of the Wandering Jew, deriving in part from his familiarity with Gothic novels containing the figure, incorporate his belief in a romantic monomyth of metaphysical despair and alienation from both humankind and nature. Discusses the various fragments in which the figure of the Jew appears. Prominent among these is "The Wandering Jew's Soliloquy" in the Esdaile Manuscript and Canto VII of Queen Mab.

0676. Davies, Rosemary Reeves. "Charles Brockden Brown's Ormond: A Possible Influence Upon Shelley's Conduct," Philological Quarterly, 43 (1964): 133-137.

A source study which refers to Shelley's "adolescent enthusiasm for the Gothic novel," a literary passion to be observed in his use of the name Constantia, taken from the heroine of Brown's Ormond. "Ormond was memorable to Shelley because of its heroine, Constantia, whose name became his nickname for Jane Clairmont, and appears in the titles of two lyrics of 1817, 'To Constantia,' and 'To Constantia, Singing.'"

0677. Evans, Bertrand. Gothic Drama from Walpole to Shelley. (See 1059)

0678. Frank, Frederick S. Introduction to St. Irvyne: or, The Rosicrucian and Zastrozzi: A Romance by Percy Bysshe Shelley, Foreword by A. J. Hartley. New York: Arno Press, 1977, pp. ix-xxv.

Interprets Shelley's two Gothics as the poet's exploitation of the popular tale of terror to make a philosophic statement about his metaphysical disappointment in an absurd universe. Additionally, the writing of two Gothic novels very early in Shelley's career contributed directly to making him a better poet. "The Shelley of Zastrozzi and St. Irvyne also seems to be conscious of the higher possibilities of Gothicism which explains why both of these short novels can be viewed from a developmental angle as laboratories of language in which the novice poet experiments freely with certain types of images and categories of metaphor which later give some of the great poems of the mature poet their unique power."

0679. Halliburton, David G. "Shelley's 'Gothic Novels,'" Keats-Shelley Journal, 16 (1967): 39-49.

Considers the Gothic heroes of Zastrozzi and St. Irvyne as early expressions of Shelley's religious conflicts. "It is the desire of the Gothic hero to reaffirm the validity, not of Christianity, to which he is frequently opposed, but of faith. The Gothic romancer,

to put it another way, creates the Satanic surrogate in order to see it convincingly defeated. God's action against him is proof there is a God--and, equally important, that he cares."

0680. Hildebrand, William H. "On Three Prometheuses: Shelley's Two and Mary's One," Serif, 11, Number 2 (1974): 3-11.
Studies the influence of the Promethean archetype on Shelley's Queen Mab (1813) and Prometheus Unbound (1820). Mary Shelley made her Victor Frankenstein a Shelleyean-Promethean figure "explicitly in the subtitle and implicitly throughout the novel" when she put Shelley's personality into the myth "thereby making the myth available to Shelley in a dynamically personal way."

0681. Hogle, Jerrold E. "Shelley's Fiction: 'The Stream of Fate,'" Keats-Shelley Journal, 30 (1981): 78-99.
Surveys Shelley's fiction with special emphasis on his two Gothics, Zastrozzi and St. Irvyne. Seems to misjudge the intentionally chaotic narrative pattern in the observation that "if there is a linear cohesion in Shelley's fiction, it is often impossible to find." Also includes remarks on Shelley's Gothic fragment, "The Assassin."

0682. Hughes, A.M.D. "Shelley's Zastrozzi and St. Irvyne," Modern Language Review, 7 (1912): 54-63.
Now important only as a curio of criticism and as one of the first essays about the Shelley Gothics in the twentieth century. Although not hostile to Shelley's incipient Gothicism, Hughes is embarrassed by it. Amidst summaries of the two books, Hughes makes the point that "Gothic writers found a thrilling virtue in the letter 'Z.'"

0683. Jones, Frederick L. "Alastor Foreshadowed in St. Irvyne," Publications of the Modern Language Association, 49 (1934): 969-971.
Cites a passage from Chapter X of St. Irvyne in which Ginotti tells the story of his youth to Wolfstein as the foreshadowing evidence for the Alastor theme of solitude. "Thus in the very midst of his boyish romancing we find Shelley treating ideas and situations which are fundamental in his own character and which are directly related to Alastor, Epipsychidion, and The Witch of Atlas."

0684. Koszul, André. "Quelques Sources des romans de Shelley," Revue Germanique, 1 (1905): 178-183.
Translation: "Several Sources of the Novels of Shelley." Mentions Shelley's enthusiastic reading of crude Gothic shockers and Schauerromane as well as Charlotte Dacre's Zofloya. Gothic novels were dispensed through circulating libraries, a favorite haunt of Shelley. Alludes also to the legend of the Wandering Jew which Shelley used in his portrayal of the hero-villain of St. Irvyne, Ginotti.

0685. Marshall, William H. "Caleb Williams and the Cenci."
(See 0640)

0686. McCurdy, Harold G. "Shelley the Assassin," Georgia Review, 27 (1973): 182-193.

On Zastrozzi and Shelley's other experiments in Gothic narrative. "How was Shelley to achieve the uninhibited sensuality of Ambrosio, along with his other virtues, without incurring eternal damnation? Zastrozzi was a step toward transfiguring the sexual hero into a pure spirit beyond reproach."

0687. Murphy, John V. "Gothic Elements in Shelley's Canon," Dissertation Abstracts, 30 (1970): 3913A-3914A (University of Michigan).

Singles out the Gothic elements in the later poetry and defines their significance in relation to typical Shelleyean themes. The Gothic elements operate in many of the major poems to enhance the poet's spiritual intention and to engender an awareness of complex and ambiguous mental attitudes.

0688. _____. The Dark Angel: Gothic Elements in Shelley's Works. Lewisburg, PA: Bucknell University Press, 1975.

The book version of Murphy's doctoral dissertation. Explores Shelley's Gothicism in four chapters: "Shelley's Juvenalia," "Gothic Elements in Alastor," "The Use of Gothic Elements in the Mature Poetry," and "The Gothic Sensibility in The Cenci." Says of the tormented protagonist of Gothic fiction that "the Gothic preoccupation with the hero-villain figure associated with the journey or quest-curse, the dream-vision that menaces or haunts its victim, terrifying imagery and personification, and such secondary issues as sex, the demonic, and the occult" mark Shelley's thorough grounding in the Gothic.

0689. Peck, W. E. "Keats, Shelley, and Mrs. Radcliffe." (See 0452)

0690. Sickels, Eleanor. "Shelley and Charles Brockden Brown," Publications of the Modern Language Association, 45 (1930): 1116-1128.

The essay goes beyond M. T. Solve's general influence study (see 0692) of Brown's novels on the young Shelley. Solve had pointed out "the borrowing of some details of Gothic phraseology and the name Constantia." The Sickels study documents "relevant passages from the works of Shelley to show that Shelley had read Brown before he wrote his own novels and consciously or unconsciously, borrowed from him." Comments specifically on Shelley's use of Charles Brockden Brown's Wieland in his 1817 poem, Laon and Cynthia.

0691. Small, Christopher. Ariel Like a Harpy: Shelley, Mary, and Frankenstein. (See 0829)

0692. Solve, Melvin T. "Shelley and the Novels of Brown," in Fred Newton Scott Anniversary Papers. Chicago: Chicago University Press, 1929, pp. 141-156.

Both Percy and Mary Shelley were readers and admirers of Brown's novels, with special interest in the intellectual format of Wieland and Ormond. Brown's erudition and his sagas of minds under the stress of powerful ideas left a strong imprint on both English romantics.

0693. Strong, Archibald. "The Sinister in Shelley," in Three Studies in Shelley. London: Oxford University Press, 1921, pp. 113-143.
Contains references to Shelley's Gothic novels, Zastrozzi and St. Irvyne, but centers mainly on the element of the sinister in the major poetry including The Witch of Atlas and Adonais.

0694. Twitchell, James. "Shelley's Use of Vampirism in The Cenci," Tennessee Studies in Literature, 24 (1979): 120-133.
Madness, incest, and the assault upon the moral will comprise Shelley's poetic use of the vampire theme in his Gothic drama of 1819. Shelley's metaphoric use of vampirism should be compared with the more orthodox portrayal of the vampire as a physical menace in Polidori's Vampyre also published in 1819.

0695. Young, A.B. "Shelley and M.G. Lewis," Modern Language Review, 1 (1906): 322-324.
Shelley's "borrowings" from the Gothic of Monk Lewis might better be termed plagiarism. "Ghasta," "The Revenge," and "Alonzo the Brave" are all taken directly from Lewis, while Zastrozzi is "nothing but a second version of the The Monk, with, however, great alterations."

0696. Zimansky, Curt R. "Shelley's Wandering Jew: Some Borrowings from Lewis and Radcliffe," Studies in English Literature 1500-1900, 18 (1978): 597-609.
By citing close parallel passages, the article fixes Shelley's extensive borrowing of names, imagery, and horrific situations from Lewis's Monk and Mrs. Radcliffe's The Italian in the writing of the four cantos of his Wandering Jew.

0697. _____. "Zastrozzi and The Bravo of Venice: Another Shelley Borrowing," Keats-Shelley Journal, 30 (1981): 15-17.
A source study that displays parallel passages to establish irrefutably that Shelley's "Venetian episodes in Zastrozzi (Chapter XIV to the novel's conclusion) are based on the opening sentences of Matthew Gregory Lewis's novel The Bravo of Venice (1805)." The source identification enables us to "add The Bravo of Venice to the list of 'blue books,' Gothic romances, Shelley obtained from lending libraries while at Eton."

12. Mary Wollstonecraft Godwin Shelley (1797-1851)

0698. Arnold, Donna. "Frankenstein's Monster: Paragon or Paranoic?" Trace, 54 (1964): 385-387.
A casual, note-size essay which refers to the creature as "a decent sort as monsters go."

0699. Awad, Louis, "The Alchemist in English Literature: Frankenstein," Bulletin of the Faculty of Arts (Fuad I University, Cairo, Egypt), 13, Part I (1951): 33-82.

A literary genealogy of Victor Frankenstein's Faustian ancestry, including the alchemists Paracelsus, Arnold de Villanova, Cornelius Agrippa, and Faust himself.

0700. Baum, Joan. "The Lessons of Frankenstein," Rendezvous, 12, Number 2 (1977): 5-8.

The novel involves the theme of the ethics of scientific investigation, but it fails to reconcile the conflict between admiration for science on the one hand and its possible dehumanizing consequences on the other.

0701. Beauchamp, Gorman. "The Frankenstein Complex and Asimov's Robots," Mosaic: A Journal for the Interdisciplinary Study of Literature, 13, Numbers 3-4 (1980): 83-94.

Compares Isaac Asimov's humanoid machines with "Mary Shelley's Gothic nightmare of a technological creation escaping human control." Concludes that "Asimov in I, Robot and several of his other robot stories actually reenforces the Frankenstein complex--by offering scenarios of man's fate at the hands of his technological creations more frightening because more subtle, than those of Mary Shelley or Capek in his play R. U. R."

0702. Bigland, Eileen. Mary Shelley. London: Cassell, 1959; New York: Appleton-Century-Crofts, 1959.

Alludes to Frankenstein as "macabre literature" but offers almost no historical or critical analysis of the novel.

0703. Bloom, Harold. "Frankenstein, or, The New Prometheus," Partisan Review, 32 (1965): 611-618; Rpt. in Ringers in the Tower: Studies in the Romantic Tradition. Chicago: Chicago University Press, 1971, pp. 119-129.

An important and influential essay which treats Frankenstein as a heavily solipsistic work and "one of the most vivid versions of the Romantic mythology of the self." Argues that "the novel's prime theme is a necessary counterpoise to Prometheanism, for Prometheanism exalts the increase in consciousness at all cost."

0704. _____. Afterword to Frankenstein: or, The Modern Prometheus by Mary Shelley. New York: New American Library, Signet Edition, 1965, pp. 212-223.

A reprinting of the mythic reading of the novel from Bloom's Partisan Review essay (see 0703).

0705. Boujut, Michel. "Preface and Filmography to Frankenstein." (See 2454)

0706. Bowerbank, Sylvia. "The Social Order vs. the Wretch: Mary Shelley's Contradictory-Mindedness in Frankenstein," Journal of English Literary History, 46 (1979): 418-431.

Interprets Frankenstein not as a late example of the Gothic novel but as a sociopolitical novel which "sentimentally defends, and yet skeptically attacks, domestic and social tranquillity." The political themes of the novel exhibit "a Godwinian concern" for the op-

pressions of the age and at the same time "a spirit of conservatism vastly different from the beliefs of young Shelley and Godwin himself."

0707. Brooks, Anita. "Frankenstein's Lonely Monster," in Practical English Handbook, eds. Floyd Watkins, William Dillingham, Edwin Martin. Boston: Houghton, Mifflin, 1974, pp. 287-308.

Intended to serve as a model for critical writers, the essay takes a general approach to the novel's theme of alienation and discusses Frankenstein as an expression of the author's spiritual loneliness.

0708. Brooks, Peter. "Godlike Science/Unhallowed Arts: Language and Monstrosity in Frankenstein," New Literary History, 9 (1978): 591-605.

Analyzes the paradox of monsterism as reflected in the rhetorical eloquence of Frankenstein's creature. "The monster is hopelessly condemned to an order of works that does not match the order of things. The Godlike science itself proves deceptive: his eloquence can achieve no more than a state of permanently frustrated desire for meaning." Reprinted in revised form in The Endurance of Frankenstein, pp. 205-220 (see 0770).

0709. Buchen, Irving H. "Frankenstein and the Alchemy of Creation and Evolution," Wordsworth Circle, 8 (1977): 103-112.

In order to discern the higher relationship between "a cosmic creative force and a human evolutionary force" Mary Shelley wrote the novel to expose the discrepancy between alchemy and science.

0710. Callahan, Patrick J. "Frankenstein, Bacon, and the 'Two Truths,'" Extrapolation: A Journal of Science Fiction and Fantasy, 14 (1972): 39-48.

Examines "the pattern of allusions" to alchemy and magic in Frankenstein for the purpose of demonstrating that Mary Shelley is not opposed to all scientific experimentation, but instead "shares the Baconian optimism that scientific discovery works to the good of man."

0711. Church, Richard. Mary Shelley (1797-1851). London: Gerald Howe, 1928; New York: Viking Press, 1928.

The biography takes a positive critical view of Frankenstein's literary worth and surmises that the child murder victim, William Frankenstein, is Mary Shelley's depiction of the fictional murder of her own son.

0712. Clifford, Gay. "Caleb Williams and Frankenstein: First-Person Narrative and 'Things As They Are.'" (See 0615)

0713. Clubbe, John. "Mary Shelley as Autobiographer: The Evidence of the 1831 Introduction to Frankenstein," Wordsworth Circle, 12 (1981): 102-106.

Regards Mary's preface as "the key document describing

the genesis of her most famous novel." Assigns the birth of the story to the morning of June 21, 1816: "That day she sat down to transcribe into prose 'the grim terrors of my waking dream.'"

0714. Conger, Lesley. "Mary's Monster," Writer, 89 (October, 1976): 8-10.

A commentary on the perennial appeal of the novel and a reaction to the recent Frankenstein studies of Florescu (see 0731) and Tropp (see 0846).

0715. Conger, Syndy M. "A German Ancestor for Mary Shelley's Monster: Kahlert, Schiller, and the Buried Treasure of Northanger Abbey," Philological Quarterly, 59 (1980): 216-232.

A source study which points out that Mary Shelley, well-read in the German Schauerroman (or shudder novel) of the 1790s, adapted themes and characters from Schiller's Der Verbrecher aus verlorener ehre and Kahlert's The Necromancer of the Black Forest in the composition of Frankenstein.

0716. Cottom, Daniel. "Frankenstein and the Monster of Representation," Sub-stance, 28 (1980): 60-71.

Interprets the novel as an exercise in psychological realism which externalizes in its character conflicts certain unresolved psychic struggles.

0717. Crafts, Stephen. "Frankenstein: Camp Curiosity or Premonition?" Catalyst, 3 (1968): 96-103.

An obscure and farfetched explication of the monster's character as a "one dimensional, Marcusean" man.

0718. Crouch, Laura Ernestine. "The Scientist in English Literature: Domingo Gonsales (1638) to Victor Frankenstein (1817)," Dissertation Abstracts International, 36 (1975): 2181A (University of Oklahoma).

"The character of Victor Frankenstein represents a culmination in the movement toward the figure of the powerful scientist. Mary Shelley shows that the scientist's dreams can become real, but unless humanism tempers the powers of science to make it safe for man, the reality might become a nightmare."

0719. _____. "Davy's A Discourse, Introductory to a Course of Lectures on Chemistry: A Possible Scientific Source of Frankenstein," Keats-Shelley Journal, 27 (1978): 35-44.

The source study postulates that Mary Shelley's reading of Davy's lectures on chemistry during the writing of Frankenstein gave her "not only scientific suggestions but also a philosophy of science that she used to lead Victor Frankenstein to his destruction and thus show the limits of the scientific enthusiasm that introduced the age of progress."

0720. Cude, Wilfred. "Mary Shelley's Modern Prometheus: A Study in the Ethics of Scientific Creativity," Dalhousie Review, 52 (1972): 212-225.

Frankenstein is a modernized version of the Prometheus fable as well as a critique of amoral scientific curiosity. Yet, Victor Frankenstein, the modern Prometheus, is less culpable than a society which cannot be exonerated for its inhumanity.

0721. Dédéyan, Charles. "Le Thême de Faust: Byron, Mrs. Shelley, C.R. Maturin." (See 2078)

0722. Dowse, Robert E. and D.J. Palmer. Introduction to Frankenstein: or, The Modern Prometheus by Mary Shelley. New York: E.P. Dutton, 1963.

First published as an Everyman edition in 1921 and reprinted without introduction in 1960.

0723. Dunn, Jane. Moon in Eclipse: A Life of Mary Shelley. New York: St. Martin's Press, 1978.

Speculative biography which attempts to project new insights from old facts. Emphasizes Mary Shelley's complex relationship with Shelley and his philosophies and stresses her fascination with ambition in the form of egotistic striving.

0724. Dunn, Richard J. "Narrative Distance in Frankenstein," Studies in the Novel, 6 (1974): 408-417.

While remaining estranged to one another, the three narrators of the novel (Walton, Victor, and the creature) repeat one another's stories and in doing so express the need for human interrelationship. Such narrative distancing reflects the frustration that "typifies the yearning for deep communication that the Romantic imagination considered essential for meaningful existence."

0725. Dussinger, John A. "Kinship and Guilt in Mary Shelley's Frankenstein," Studies in the Novel, 8 (1976): 38-55.

The monster is an "incarnation of Frankenstein's hidden self, who acts out the destructive desires repressed by the civilized self." The refusal of Victor Frankenstein to acknowledge such kinship signifies "his irredeemable guilt, the result of original dependence on the parents, which had from the beginning a Narcissistic destiny."

0726. Ellis, Kate. "Monsters in the Garden: Mary Shelley and the Bourgeois Family," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U.C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 123-142.

A structural analysis of the novel intended to show how the circularity of the narrative and the concentric system of narrators reflect Mary Shelley's "critique of the insufficiency of a family structure in which the relation between the sexes is as uneven as the relationship between parents and children."

0727. El-Shater, Safaa. The Novels of Mary Shelley. Salzburg, Austria: Institut für Englische Sprache und Literatur, Universität Salzburg, 1977.

Appears to be an unrevised dissertation. Bibliographically

oblivious to all recent Frankenstein scholarship. Gives a tedious and uncritical summary of Frankenstein as "a conglomerate patchwork of narrative techniques."

0728. Fairclough, Peter and Mario Praz. Introduction to Three Gothic Novels: The Castle of Otranto, Vathek, Frankenstein. (See 0229)

0729. Fleck, P.D. "Mary Shelley's Notes to Shelley's Poems and Frankenstein," Studies in Romanticism, 6 (1967): 226-254.
Examines Mary Shelley's notes in detail in order to ascertain whether her responses "reveal a certain hostility toward Shelley's romanticism." Discovers correlations between Frankenstein and Shelley's poem, Alastor: or The Spirit of Solitude (1815) and also finds that "the analogy between Mary's portrait of Shelley in her notes and her portrait of Frankenstein is unmistakable."

0730. Fletcher, Robert Pearson. "The Convention of the Double Self in Nineteenth-Century Fiction." (See 2273)

0731. Florescu, Radu. In Search of Frankenstein. New York: New York Graphic Society, 1975.
A geographically oriented study by the same author who tracked Dracula to his lair in a similar book, In Search of Dracula (see 1225). This volume is a sort of exploratory travelogue and tour guide in which the Frankenstein territory near Darmstadt, Germany, is revisited in quest of the historical facts behind Mary Shelley's monstrous vision. Also offers a chapter entitled, "Mary Shelley and the Gothic Novel" (pp. 173-187).

0732. Foust, R.E. "Monstrous Image: Theory of Fantasy Antagonists," Genre, 13 (1980): 441-443.
Compares the theme of the lonely and pitiable monster in Frankenstein with a modern counterpart, the pathetic figure of Grendel in John Gardner's Grendel.

0732A. Frank, Frederick S. "Mary Shelley's Frankenstein: A Register of Research," Bulletin of Bibliography, 40 (1983): 163-188.
An annotated bibliographical survey of scholarship on Frankenstein in the twentieth century.

0733. Gardner, Joseph H. "Mary Shelley's Divine Tragedy," Essays in Literature, 4 (1977): 182-187.
Investigates the moral pattern of the novel as it reveals man's fall from grace or a second loss of paradise in the emergent scientific context of Mary Shelley's era. The novel embodies "theories of knowledge and sympathy" similar to the Miltonic conception of divine justice in Paradise Lost.

0734. Gaylin, Willard. "The Frankenstein Myth Becomes a Reality --We Have the Awful Knowledge to Make Exact Copies of Human Beings," New York Times Magazine, March 5, 1972, pp. 12-13, 41, 43-44, 48-49.

Declares that new advances in computer science and genetic engineering have now given Mary Shelley's Frankenstein "a relevance beyond its original time."

0735. Gérard, Albert. "Prométhée â l'envers, ou le mythe de Frankenstein," Synthèses, Revue Mensuelle Internationale, 7 (1953): 353-360.

Translation: "Prometheus on the Wrong Side, or the Myth of Frankenstein." Discusses Mary Shelley's negative modifications of the Prometheus myth since in her version the Promethean figure's boldness brings darkness rather than light.

0736. Gerson, Noel B. Daughter of Earth and Water. New York: William Morrow, 1973.

Purports to be "the life story of the author of Frankenstein and her tragic, all-consuming love for her husband." An ignorance of the extensive scholarship on Frankenstein is disclosed in the superficial judgment that the book is not to be taken seriously by scholars "because Mary told her story in the convoluted form popular in her day."

0737. Gilbert, Sandra. "Horror's Twin: Mary Shelley's Monstrous Eve," Feminist Studies, 4, Number 2 (1978): 48-73.

Concerns the psychological incarceration of the female as expressed symbolically in the plight of the monster. Mary Shelley converted Milton's "male culture myth to clarify its deeper meaning to herself."

0738. Gilbert, Sandra and Susan Gubar. "Horror's Twin: Mary Shelley's Monstrous Eve," in The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. New Haven: Yale University Press, 1979, pp. 213-247.

Frankenstein's nameless monster symbolizes among other things the confined female spirit ambivalently struggling to find a name and to overthrow "woman's helpless alienation in a male society."

0739. Glut, Donald F. The Frankenstein Legend: A Tribute to Mary Shelley and Boris Karloff. (See 2474).

0740. Goldberg, M.A. "Moral and Myth in Mrs. Shelley's Frankenstein," Keats-Shelley Journal, 8 (1959): 27-38.

An important critical touchstone in Frankenstein studies. Concentrates on the predicament of isolation in the novel as well as "the punishment of estrangement" in the work of Mary Shelley's Gothic contemporaries.

0741. Goshko, John M. "Frankenstein's Castle Is No Horror Show," Boston Globe, November 19, 1972, p. B-38.

A brief description of the Gothic tourist attraction, Burg Frankenstein.

0742. Griffin, Andrew. "Fire and Ice in Frankenstein," in The

Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 49-73.

Measures the artistic worth of the novel against a background provided by Gaston Bachelard's The Psychoanalysis of Fire (1964) and concludes that the extensive metaphors of fire and ice found in Frankenstein as well as Charlotte Brontë's Jane Eyre "disclose in one great pulse of blazing light and heat the fire of intense inner being."

0743. Gross, Dalton and Mary Gross. "Joseph Grimaldi: An Influence on Frankenstein," Notes & Queries, 28 (1981): 403-404.

Explores the possible minor influence of the celebrated clown and pantomimist, Joseph Grimaldi (1779-1837), on characterization in Frankenstein.

0744. Grylls, R. Glynn. Mary Shelley: A Biography. London: Oxford University Press, 1938.

Until superseded by Muriel Spark's Child of Light (see 0834), this remained the standard life of Mary Shelley. Although biographically thorough there is minimal criticism of Mary's fiction. Does suggest that Victor Frankenstein reflects some intellectual aspects of Mary herself and is not simply a mirror of her husband's intellectual preoccupations.

0745. Haining, Peter. The Man Who Was Frankenstein. Chicago: Muller, 1979.

Difficult to classify bibliographically, the book is an argosy of Frankensteiniana--the books, the films, the popular cult.

0746. Harris, Janet. The Woman Who Created Frankenstein: A Portrait of Mary Shelley. New York: Harper and Row, 1979.

A balanced biography with perceptive discussions of Mary's novels. Reviewed in Kirkus Review, 47 (1979): 1269 and in School Library Journal, 26 (1979): 157.

0747. Harvey, A. D. "Frankenstein and Caleb Williams," Keats-Shelley Journal, 29 (1980): 21-27.

Traces the novel's structural debt to the form of Godwin's Caleb Williams (1794) and observes that "both Frankenstein and Caleb Williams are essentially novels of pursuit; the pursuit of Caleb by Falkland and the pursuit of Frankenstein by his creature achieve the symbolic urgency of human archetype." Also remarks that "her novel has no roots in science."

0748. Hildebrand, William H. "On Three Prometheuses: Shelley's Two and Mary's One." (See 0680)

0749. Hill, J. M. "Frankenstein and the Physiognomy of Desire," American Imago, 32 (1975): 335-338.

When studied as a psychiatric casebook, Frankenstein is an "astonishing complex of psycho-biographical motives" expressing such drives as the "psychic desire for exclusive love, and possession of

the mother." Emerging from this complex is the novel's "tragedy of Promethean desire: that though we must not give way to archaic passions, we cannot fully divest ourselves of them."

0750. Hirsch, Gordon D. "The Monster Was a Lady: On the Psychology of Mary Shelley's Frankenstein," Hartford Studies in Literature, 7 (1975): 116-153.

States that a Freudian perspective is the "best means for describing and understanding the core fantasies of Frankenstein." When explicated from a psychoanalytic angle, "the creation of the monster expresses a version of the feminine wish to have a child or acquire a penis."

0751. Hitchens, Gordon. "'A Breathless Eagerness in the Audience': Historical Notes on Frankenstein and His Monster." (See 1063)

0752. Höhne, Horst. "Mary Shelley's Frankenstein: Komplexität eines poetischen bildes und das ideologische dilemma romantischer dichtung," Zeitschrift für Anglistik und Amerikanistik (Leipzig), 22 (1974): 266-289.

Translation: "Mary Shelley's Frankenstein: Complexity of a Poetic Image and the Ideological Dilemma of Romantic Poetry." Frankenstein portrays the paradoxical social situation of the wonder of scientific discovery and progress coexisting with life's dominant ugliness.

0753. Hough, Jo, Brenda Hallenbeck, and Francis Simson. "Creator, Created, Creature: A View of Mary Shelley's Frankenstein," in Women Writers and the Literary Tradition. Adelaide, Australia: Salisbury College of Advanced Education; SCAE Occasional Papers, 1978, pp. 22-27.

A recapitulation of feminist ideas about the novel as Mary Shelley's veiled autobiography of repression and domination at the hands of the egocentric male authority figures of her life.

0754. Howells, Coral Ann. "The Presentation of Emotion in English Gothic Novels." (See 0094)

0755. Jackson, Donald George. "The Changing Myth of Frankenstein: A Historical Analysis of Interactions of a Myth, Technology, and Society," Dissertation Abstracts International, 37 (1977): 4664A (University of Texas at Austin).

Considers the "philosophical relevance of the Frankenstein myth for our time" and explains that the myth "has gradually evolved away from the philosophic considerations of the original novel" toward an increasing emphasis on sex and violence.

0756. "Jean Hershort Sale," Amateur Book Collector, 4 (June, 1954): 1.

Lists a first edition of Frankenstein sold for $775. See also: Parke-Bernet Catalogue # 1503, March 23-24, pp. 127, 129.

0757. Joseph, Gerhard. "Frankenstein's Dream: The Child as Father of the Monster," Hartford Studies in Literature, 7 (1975): 97-115.

A psychoanalytic reading which demonstrates how "the novel may be read as a child's myth, as the adult lover/scientist's destructive working out of repressed infantile fantasies," particularly the terror of incest and "necrophobial Oedipal nightmare."

0758. Joseph, M.K. Introduction to Frankenstein: or, The Modern Prometheus by Mary Shelley. London: Oxford University Press, 1969.

A superlative scholarly edition of Frankenstein based on the 1831 amended text and accompanied by excellent notes, bibliography, and chronology of Mary Shelleyiana.

0759. Kaplan, Morton and Robert Kloss. "Fantasy of Paternity and the Doppelgänger: Mary Shelley's Frankenstein," in The Unspoken Motive: A Guide to Psychoanalytic Literary Criticism. New York: Free Press, 1973, pp. 119-145.

A technically detailed close Freudian reading of the text which argues that the monster represents its creator's own violent Oedipal drives and longings. Victor Frankenstein's abhorrence of his creation arises from a sense of guilt for having engaged in the forbidden infantile fantasy of usurping the paternal-maternal functions.

0760. Kestner, Joseph. "Narcissism as Symbol and Structure: The Case of Mary Shelley's Frankenstein," in The Nature of Identity: Essays Presented to Donald E. Haydon by the Graduate Faculty of Modern Letters, University of Tulsa, ed. William Weathers. Tulsa, OK: Tulsa University Press, 1981, pp. 15-25.

Victor Frankenstein and his horrid creation reflect Mary Shelley's own life and relationships.

0761. Ketterer, David. "Mary Shelley and Science Fiction: A Select Bibliography Selectively Annotated," Science-Fiction Studies, 5 (1978): 172-178.

A highly useful compilation containing secondary references to Frankenstein and to her later science fiction novel, The Last Man (1826).

0762. _____. Frankenstein's Creation: The Book, the Monster, and the Human Reality. Victoria, British Columbia: Victoria University Press; English Literature Studies #16, 1979.

An incisive study of Frankenstein's artistic validity and its endurance as literature. Bases its thesis on the view that the novel was originally imagined and then written as "apocalyptic" fiction. See also Ketterer's New Worlds for Old: The Apocalyptic Imagination, Science Fiction, and American Literature (Bloomington, IN: Indiana University Press, 1974).

0763. _____. "Metaphoric Matrix: Magnetism in Frankenstein," in Selected Proceedings of the 1978 Science Fiction Research Association National Conference. Cedar Falls, IA: Northern Iowa University Press, 1979, pp. 55-67.

Considers the thematic importance of one of the topical areas of the novel and shows how the attraction and repulsion motif informs metaphors of attraction and rejection among the novel's characters.

0764. Kmetz, Gail. "Mary Shelley: In the Shadow of Frankenstein," Ms., February 15, 1975, pp. 12-16.

A popular overview of the novel which says that the subject is "the psychology of the outcast. Frankenstein is about loneliness." The artistic judgment of the novel is accurately severe: "Frankenstein is not a great novel. Like Mary's later fiction, it is verbose and melodramatic, and most of its characters are flat--the maidens too virtuous, the heroes too heroic, the villains too villainous. The monster is an exception."

0765. Knoepflmacher, U.C. "Thoughts on the Aggression of Daughters," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U.C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 88-119.

The content of the novel can be taken as directly psychobiographical because Mary Shelley "resurrects and rearranges an adolescent's conflicting emotions about her relation both to the dead mother she idealized and mourned to the living, 'sententious and authoritative' father-philosopher she admired and deeply resented for his imperfect attempts at 'moulding' Mary Wollstonecraft's two daughters."

0766. _____. "'Face to Face': Of Man-Apes, Monsters, and Readers," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U.C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 317-324.

This appendix to the essay collection discusses Frankenstein as a precursor to T.H. Huxley's evolutionary treatise, Man's Place in Nature (1863), wherein Huxley "brings his civilized readers 'face to face' with 'blurred copies' of themselves as a succession of seemingly alien monsters."

0767. Lavalley, Albert J. "The Stage and Film Children of Frankenstein: A Survey." (See 1067)

0768. Leighton, Margaret. Shelley's Mary: A Life of Mary Wollstonecraft Shelley. New York: Farrar, Straus, Giroux, 1973.

A composite portrait of the Shelleys with commentary on Shelley's imaginative and practical contributions to his wife's monster novel. Reviewed in Commonweal, 99 (1973): 216, and Library Journal, 98 (1973): 3468.

0769. Levine, George. "Frankenstein and the Tradition of Realism," Novel: A Forum on Fiction, 7 (1973): 14-30.

Although conceived and written predominantly in the romantic mode, some of the austere effects of social realism found in the later Victorian novel are already present in the didactic severity and seriousness of Frankenstein.

0770. Levine, George and U.C. Knoepflmacher, eds. The Endurance of Frankenstein: Essays on Mary Shelley's Novel. Berkeley, CA: California University Press, 1979.

The collection includes 12 pieces under the headings "Traditions," "Biographical Soundings," "Contexts: Society and Self," "Texture: Language and the Grotesque," "The Visual Progeny: Drama and Film." The essays demonstrate the endurance of the novel as well as its "inexhaustibility of interpretation."

0771. _____. "Preface," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U.C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. xi-xvi.

Comments upon the plethora of interpretation of Frankenstein and explains the organization of the essay collection under the categories "literary tradition, Gothicism, religion, female psychology, sociology, revolution, language, the nature of the grotesque, and the metaphor of animation adopted by film narrative."

0772. Levine, George. "The Ambiguous Heritage of Frankenstein," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U.C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 3-30.

A general analysis of the novel in formal terms. Although Frankenstein has become an object of popular culture, the work still deserves scholarly study for its treatment of such themes as birth and creation, the overreacher, rebellion and moral isolation, the unjust society, the defects of domesticity, the double, technology, entropy, and the nature of the monstrous.

0773. _____. "The Pattern: Frankenstein and Austen to Conrad," and "Lawrence, Frankenstein and the Reversal of Realism," in The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterley. Chicago: Chicago University Press, 1981, pp. 23-57; pp. 317-328.

One other chapter verging on Gothic matters and Frankenstein in this study is "Northanger Abbey: From Parody to Novel and Translated Monster" (pp. 61-80).

0774. Lewis, Paul. "Victor Frankenstein and Owen Warland: The Artist as Satan and as God," Studies in Short Fiction, 14 (1977): 279-282.

A brief influence study which considers parallels between Hawthorne's maker of a mechanical butterfly in the short story, "The Artist of the Beautiful" (1844) and the technological "achievement" of Victor Frankenstein. While Mary Shelley's version of the artist is negative, Hawthorne shows his "faith in the existence of an Emersonian God-in-man."

0775. Lund, Mary Graham. "Mary Godwin Shelley and the Monster," University of Kansas City Review, 28 (1962): 253-258.

An outstanding piece of Frankenstein criticism and probably the best autobiographical reading of the novel. Deduces that Mary

Shelley "made her book a battleground for her own adolescent emotional struggles. Whatever the influences, Frankenstein is Mary's story, for its horrors and its hates, with all the striving for love and beauty, bubbled up from the heart of a girl too early thrust into life, too soon acquainted with love and with grief."

0776. _____. "Shelley as Frankenstein," Forum, 4, Number 2 (1963): 28-31.

A biographical interpretation of Frankenstein which insists that the novel is "Mary Godwin's own story of her tragic love, of her suprahuman poet lover."

0777. Lyles, William H. "Mary Shelley and Frankenstein," London Times Literary Supplement, August 2, 1974, pp. 834-835.

An appreciation of Mary Shelley and her principal work with commentary on the eternal appeal of the Frankenstein story for both readers and moviegoers.

0778. _____. Mary Shelley: An Annotated Bibliography. New York: Garland, 1975.

Reviewed by Alice Green Fredman in Keats-Shelley Journal, 26 (1977): 158-160. A definitive bibliography of Mary Shelley's own writings and criticism about her. Allows the user to trace the publication history of Frankenstein.

0779. Marowitz, Harold J. "Frankenstein and the Recombinant DNA," in The Wine of Life and Other Essays on Societies, Energy, and Living Things. London: St. Martin's Press, 1979, pp. 187-191.

Explores the social relevance of the Frankenstein theme of constructing an artificial man in the light of modern genetic research and offers a biologist's reading of the novel.

0780. "Mary Shelley," London Times Literary Supplement, February 2, 1951, p. 69.

Marks the centenary of Mary Shelley's death and restates the timeless appeal of Frankenstein.

0781. Massey, Irving. "Singles and Doubles: Frankenstein," in The Gaping Pig: Literature and Metamorphoses. Berkeley, CA: California University Press, 1976.

Analyzes Frankenstein as an allegory of the disintegrative self in which Victor Frankenstein's revulsion for his hideous creation enables him to remain "permanently exempt from the necessity of developing his self-awareness."

0782. Mays, Milton A. "Frankenstein, Mary Shelley's Black Theodicy," Southern Humanities Review, 3 (1969): 146-153; Rpt. in SF: The Other Side of Realism. Essays on Modern Fantasy and Science Fiction, ed. Thomas D. Clareson. Bowling Green, OH: Bowling Green University Press, 1971, pp. 171-180.

The moral world of Frankenstein is a fallen world where injustice and man's inhumanity to man prevail. Such a "black theodicy" or vindication of divine justice through the superiority of evil

derives in part from Mary Shelley's philosophic reaction to Milton's moral vision in Paradise Lost.

0783. McCloskey, F. H. "Mary Shelley's Frankenstein," in The Humanities in the Age of Science; In Honor of Peter Sammartino, ed. Charles Angoff. Rutherford, NJ: Fairleigh Dickinson University Press, 1968, pp. 116-138.

Reads the novel as a caveat against the impulse of research for research's sake.

0784. McInerney, Peter. "Satanic Conceits in Frankenstein and Wuthering Heights," Milton and the Romantics, 4 (1980): 1-15.

Collects various metaphors describing Satan in Paradise Lost and shows how these tropes are drawn upon by Mary Shelley and Emily Brontë to enrich and deepen the characters of Victor Frankenstein and Heathcliff as exciting and demonic beings.

0785. _____. "Frankenstein and the Godlike Science of Letters," Genre, 13 (1980): 455-475.

Examines the self-conscious autobiographical elements of the novel and discusses Mary Shelley's ambivalent use of several narrators.

0786. McKenney, John. "Nietzsche and the Frankenstein Creature," Dalhousie Review, 41 (1961): 40-48.

Investigates the concept of the superman as an obsessive romantic idea, first in the literary context of the novel and then in the philosophical context of Nietzsche's work.

0787. McLeod, Patrick G. "Frankenstein: Unbound and Otherwise," Extrapolation, 21 (1980): 158-166.

Concerns the legacy of Mary Shelley to Brian Aldiss's novel, Frankenstein Unbound, as well as other writers who have fused Gothic horror with technology gone mad. In Aldiss's rendition, the monster "is again, as he was in Frankenstein, the reflection of his maker in both nobility and ugliness, but most especially in suffering."

0788. Millhouser, Milton. "The Noble Savage in Mary Shelley's Frankenstein," Notes & Queries, 190 (1946): 248-250.

Regards the characterization of the monster as inconsistent within the narrative because Mary Shelley belatedly marred the sinister nature and effect of the creature by associating it with the Rousseauistic idea of the noble savage corrupted by civilization's ways.

0789. Moers, Ellen. "Female Gothic: The Monster's Mother," New York Review of Books, March 21, 1974, pp. 24-28.

An explication of the novel's maternal themes advancing the thesis that "what Mary Shelley actually did in Frankenstein was to transform the standard Romantic matter of incest, infanticide, and patricide into a phantasmagoria of the nursery." Reprinted under the shortened title, "Female Gothic," in The Endurance of Frankenstein (see 0770).

0790. Monk, Patricia. "Frankenstein's Daughters: The Problems of the Feminine Image in Science Fiction," Mosaic: A Journal for the Interdisciplinary Study of Literature, 13, Numbers 3-4 (1980): 15-27.

A general essay which brings the parental theme of Frankenstein into historical alignment with some later works of science fiction. Makes reference to Ursula Le Guin's The Left Hand of Darkness (1969) and argues that Mary Shelley's "promising start was not followed up with either success or enthusiasm by other women writers."

0791. Moskowitz, Sam. "The Sons of Frankenstein," in Explorers of the Infinite: Shapers of Science Fiction. Cleveland, OH: World, 1963, pp. 33-45.

Calls Frankenstein "the novel that marked the decline of the widely popular Gothic horror story as well as the book that paved the way for a transition from superstition and legend to a firm foundation of science as the basic ingredient of successful fantastic literature."

0792. Mullaly, Edward. "Frankenstein: The Novel," Fiddlehead, 113 (1977): 150-152.

A short reappraisal which ranks the novel's continuing appeal to various kinds of readers from the divergent perspectives of psycho-biography, pure entertainment, and futuristics.

0793. Murray, E. B. "Shelley's Contribution to Mary's Frankenstein," Keats-Shelley Memorial Bulletin, 29 (1978): 50-68.

Measures Shelley's beneficial influence upon the planning and writing of Frankenstein through "a representative and generous sampling of the words Shelley wrote into Mary's rough copy with some attempt at rationalizing their effect and merit." Shelley's encouragement and the example of his own Promethean strivings were instrumental in the conception and composition of the novel.

0794. Nestrick, William. "Coming to Life: Frankenstein and the Nature of Film Narrative." (See 2490)

0795. Neumann, Bonnie R. "Mary Shelley," Dissertation Abstracts International, 33 (1973): 5689A (University of New Mexico).

Later published as Lonely Muse (1981), the dissertation surveys Mary Shelley's life and works as these reflect her deviation from Shelleyesque-Byronic romanticism.

0796. _____. Lonely Muse: A Critical Biography of Mary Wollstonecraft Shelley. Salzburg, Austria: Institut für Anglistic und Amerikanistik, Salzburg Universität; Romantic Reassessment # 85, 1981.

A somewhat subjective portrait of Mary Shelley coupled with commentaries on her fiction and non-fiction and intellectual relationships with Shelley and his circle.

0797. Nichols, Harold J. "The Acting of Thomas Potter Cooke,"

Nineteenth Century Theatre Research, 5 (1977): 73-84.

Cooke's 1823 performance in R. B. Peake's Presumption: or, The Fate of Frankenstein, one of several stage versions of the novel, is remembered together with Hazlitt's critical approval of both play and performance.

0798. Nitchie, Elizabeth. "The Stage History of Frankenstein," South Atlantic Quarterly, 41 (1942): 384-398.

Surveys the dramatic adaptations of Frankenstein on the nineteenth-century stage, such as H. M. Milner's Frankenstein: or, The Man and the Monster (1823) and rates their dramatic worth. The essay later became a chapter of Nitchie's Mary Shelley: Author of Frankenstein (see 0799).

0799. _____. Mary Shelley: Author of Frankenstein. New Brunswick, NJ: Rutgers University Press, 1953; Rpt. Westport, CT: Greenwood Press, 1970.

Extensive and perceptive critical biography with central emphasis upon Mary Shelley's evolving abilities as a writer. Appendix IV gives an account of the extremely active stage history of the novel in the nineteenth century.

0800. Norman, Sylva. "Mary Shelley: Novelist and Dramatist," in On Shelley. London: Oxford University Press, 1938.

Basically, a biographical sketch with intermittent commentary on the genesis and reception of Frankenstein. Beginning with Frankenstein, Mary Shelley's long career as a novelist of ideas and aberrant psychological states is discussed in the context of the romantic age.

0801. _____. "Mary Wollstonecraft Shelley," in Shelley and His Circle, ed. Kenneth Neill Cameron. Cambridge, MA: Harvard University Press, 1970, pp. 397-422.

Biographical sketch with some commentary on the conception and writing of Frankenstein. Mary Shelley is subject of Volume III of a series that includes Claire Clairmont, William Godwin, and Mary Wollstonecraft.

0802. Ocasio, Blanca. "Mary Shelley's Frankenstein: SF Paradigm," in Science Fiction Miscellany: Approaches to the Study of Science Fiction, ed. Madeleine F. Marshall. Mayaguez, PR: Puerto Rico University Press, 1979, pp. 19-27.

Assesses the historical worth of Frankenstein as a model or paradigm for science fiction of the apocalyptic type but perhaps claims too much for the novel as the archetype for all robot stories.

0803. Ozolins, Aija. "The Novels of Mary Shelley: From Frankenstein to Falkner," Dissertation Abstracts International, 33 (1972): 2389A (University of Maryland).

An analysis of Mary Shelley's six novels beginning with Frankenstein (1818) and ending with Falkner (1837). The thesis states that she remained faithful to romantic and Gothic principles of construction well after Gothicism and the romantic movement itself had begun to subside.

0804. _____. "Dreams and Doctrines: Dual Strands in Frankenstein," Science-Fiction Studies, 2 (1975): 103-112.
The entire novel is permeated with materialistic and mechanical assumptions about progress as the hero vacillates between rejecting and advocating modern Prometheanism in science.

0805. _____. "Recent Work on Mary Shelley's Frankenstein," Science-Fiction Studies, 3 (1976): 187-202.
Compiles and evaluates items of scholarly interest on Frankenstein published in books and periodicals from approximately 1972 to 1976. The Ozolins bibliography, although limited, is one of very few monster bibliographies to date to cover the busy laboratory of Frankenstein criticism.

0806. Palacio, Jean de. Mary Shelley dans son oeuvre: Contribution aux études Shelleyennes. Paris: Klincksieck, 1969.
Translation: Mary Shelley and Her Work: Contribution to Shelley Studies. An extensive and exhaustive reappraisal of the writer offering 600 pages of text and a large bibliography. Book I, "Les Eléments de la formation d'une romancière" is especially valuable.

0807. Palmer, D. J. and R. E. Douse, "Frankenstein: A Moral Fable," Listener, 68 (August 23, 1962): 281-284.
Frankenstein involves the timely conflict between the scientist's view of goodness and responsibility and the darker energies of the human imagination.

0808. Parrinder, Patrick. "Frankenstein's Monster," Science-Fiction Studies, 6 (1979): 117.
Comments briefly on David Ketterer's "Mary Shelley and Science Fiction: A Select Bibliography Selectively Annotated" (see 0761) and explains the confusion between the nameless monster and the monster's maker, Victor Frankenstein, back to Gladstone in 1938.

0809. Payot, Roger. "Note sur Rousseau et Frankenstein," Annales de la Société Jean-Jacques Rousseau, 38 (1969-1971): 277-281.
Translation: "Note on Rousseau and Frankenstein." Looks at Rousseau's theories of education and natural goodness as these relate to the monster's growth, development, and loss of childlike innocence.

0810. Pearson, Edmund Lester. Introduction to Frankenstein: or, The Modern Prometheus by Mary Shelley. New York: Limited Editions Club, 1934; New York: Heritage Press, 1934.
Specimen of elegance in the reprinting of the novel.

0811. Pollin, Burton. "'Rappaccini's Daughter'--Sources and Names." (See 1675)

0812. _____. "Philosophical and Literary Sources of Frankenstein," Comparative Literature, 17 (1965): 97-108.

Surveys the diverse intellectual sources of Frankenstein and mentions Mary Shelley's reading in Ovid, Milton, Locke, Godwin, Diderot, Condillac, and Madame de Genlis.

0813. Poovey, Mary. "My Hideous Progeny: Mary Shelley and the Femininization of Romanticism," Publications of the Modern Language Association, 95 (1980): 332-347.

Frankenstein, the book, is to be seen as Mary Shelley's "hideous progeny" containing in its themes and conflicts "a lifetime of self-division, the result of one woman's attempt to conform simultaneously to two conflicting prescriptive models of behavior," that of independent artist and that of dutiful, domestic woman.

0814. Powers, Katherine Richardson. "The influence of William Godwin on the Novels of Mary Shelley," Dissertation Abstracts International, 33 (1973): 4359A (University of Tennessee).

An influence study later published in book form by Arno Press (see 0815).

0815. _____. The Influence of William Godwin on the Novels of Mary Shelley. New York: Arno Press, 1980.

Concludes that like her father's doctrinary novel, Caleb Williams, Frankenstein is basically a Gothic novel but one that also has sociological and ideological ties. Neither the father nor the daughter used Gothic techniques merely to frighten the reader, but instead employed Gothic machinery to give psychological intensity to their characters and atmosphere.

0816. Prescott, F. C. "Wieland and Frankenstein." (See 1454)

0817. Rao, E. Nageswara. "The Significance of Frankenstein," Triveni: A Cultural Journal, 37, Number 3 (1968): 20-26.

General discussion of the novel's significance as a new kind of tale of terror stressing the scientific unknown.

0818. Reed, John R. "Will and Fate in Frankenstein," Bulletin of Research in the Humanities (New York Public Library), 83 (1980): 319-338.

Examines the philosophical issues of predestination and self-control as well as fated patterns of behavior in the context of Victor Frankenstein's original sin against nature, God, and family.

0819. Rieger, James. "Dr. Polidori and the Genesis of Frankenstein." (See 0971)

0820. _____. Introduction to Frankenstein: or, The Modern Prometheus by Mary Shelley. Indianapolis, IN: Bobbs-Merrill, 1974, pp. xi-xxxvii; Rpt. Chicago: Chicago University Press, 1981.

The premier modern edition of the 1818 text with notes, bibliography, and Polidori's Vampyre (1819) printed as an appendix. In the preface, "Frankenstein as Novel and Myth," Rieger maintains that "Frankenstein departs from the Gothic tradition as obviously as it follows it."

0821. Rosenberg, Samuel. "Happy Sesquicentennial, Dear Monster: The Horrible Truth About Frankenstein," Life, March 15, 1968, pp. 74D-84; Rpt. as "Frankenstein or Daddy's Little Monster," in Confessions of a Trivialist. Baltimore, MD: Penguin Books, 1972.

Casually explores "the psychic forces that drove Mary Shelley to write the most famous of all horror novels" and lightly refers to "the self-educated pre-Freudian monster as a poor, nameless son-of-a-botch." Accompanied by pictures showing the Hollywoodization of Frankenstein.

0822. Rubenstein, Marc A. "'My Accursed Origin': The Search for the Mother in Frankenstein," Studies in Romanticism, 15 (1976): 165-194.

Claims that Frankenstein is a "parable of motherhood" and stresses the connections between characters in the novel and her mother, Mary Wollstonecraft's outspoken feminist opinions in her philosophical writings.

0823. Rudolf, G. "Zur Psychologie der horrorliteratur. Schizoides körpererleben am beispiel von Frankensteins monster," Zeitschrift für Psychosomatische Medizin und Psychoanalyse (Göttingen), 18 (July-September, 1972): 205-219.

Translation: "On the Psychology of Horror Literature: Cadaver Life Using the Example of Frankenstein's Monster."

0824. Schug, Charles. "The Romantic Form of Mary Shelley's Frankenstein," Studies in English Literature 1500-1900, 17 (1977): 607-619.

Designates Frankenstein's structure as "vortical" and calls attention to the structural similarities between the novel and the visionary work of other romantics. "In Frankenstein, as in Brontë's and Conrad's novels, no one consciousness within the novel is able to encompass the whole story or to measure its full import." Reprinted in Schug's The Romantic Genesis of the Modern Novel. Pittsburgh, PA: Pittsburgh University Press, 1979, pp. 40-73.

0825. Scott, Peter Dale. "Mary Wollstonecraft Godwin Shelley and Frankenstein: A Chronology," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. xvii-xx.

Reconstructs the important dates and relationships in Mary Shelley's life and literary career from her birth on August 30, 1797, to her death on February 1, 1851.

0826. _____. "Vital Artifice: Mary, Percy, and the Psycho-political Integrity of Frankenstein," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 172-202.

Studies Mary Shelley's ambivalent attitudes toward the intellectual energy and radical thought of Percy Shelley to discover how these are symbolically represented in the character of Victor

Frankenstein, "an excessively ideological and masculine figure while the motherless generation of the monster symbolizes something at once political and intensely personal--the corrigible errors of her own experimental life with him."

0827. Sencourt, Robert. "Mary Wollstonecraft Shelley," Contemporary Review, 1102 (October, 1957): 215-218.

A short appreciation of the novelist of monsterism, an artist who recognized both the potential and the limitations of the Gothic and romantic styles of her day.

0828. Sherwin, Paul. "Frankenstein: Creation as Catastrophe," Publications of the Modern Language Association, 96 (1981): 883-902.

A Freudian analysis of the novel which shows how the relationship between creator and creature "elaborates the grim psychic consequences of Frankenstein's subjugation to his dark double." The catastrophe of creation is seen in the fact that Victor Frankenstein becomes "wholly the creature's creature pursuing the naked form of his desire in a fantastic nowhere that is his own."

0829. Small, Christopher. Ariel Like a Harpy: Shelley, Mary, and Frankenstein. London: Gollancz, 1972; Pittsburgh, PA: Pittsburgh University Press, 1973.

Alternate title: Mary Shelley's Frankenstein: Tracing the Myth. Small actually traces several myths involving the ordeal of motherlessness, a dread of science as the great uncivilizer, and a strong urge for an artistic identity of her own which complicated Mary Shelley's struggle to allegorize her personal relationships and to objectify her life into art in Frankenstein. "That the story of Frankenstein, about a monster, is itself monstrous, is entirely characteristic of its special position when new and of its subsequent role in popular fancy." Chapter 4, "Shelley and Frankenstein" (pp. 100-121), and Chapter 13, "Robots and Resurrection" (pp. 292-310), bear on Gothic studies.

0830. Smith, Susan Harris. "Frankenstein: Mary Shelley's Psychic Divisiveness," Women & Literature, 5, Number 2 (1977): 42-53.

A psycho-biographic reading with the usual feminist overtones. Suggests that the writing of Frankenstein was a catalytic means of exploring her anxieties concerning the destruction of ties with loved ones. Such "psychic divisiveness" is reflected in the separation between Victor Frankenstein and his monstrous "child."

0831. Soldati, Joseph A. "Configurations of Faust: Three Studies in the Gothic (1798-1820)." (See 1481)

0832. _____. Configurations of Faust: Three Studies in the Gothic (1798-1820). (See 1483)

0833. Spark, Muriel. "Mary Shelley: A Prophetic Novelist," Listener, 45 (February 22, 1951): 305-306.

Draws some connections between Mary Shelley's Frankenstein and her final novel, The Last Man (1826). "She used every

device of horror that her imagination could conceive to express the ghastliness of Frankenstein's action and its consequence. Her story culminates in the Romantic motif of man in search of himself and in conflict with himself."

0834. _____. Child of Light: A Reassessment of Mary Wollstonecraft Shelley. Hadley, Essex, England: Tower Bridge Publications, 1951; rpt. Folcroft, PA: Folcroft, 1976.

A biographical study that anticipates modern criticism of the novel. Chapter 11 on Frankenstein (pp. 128-149) suggests the presence of a twin theme in the work, a psychological motif later developed by many critics of the work as a form of symbolic autobiography.

0835. Spatt, Hartley. "Mary Shelley's Last Men: The Truth of Dreams," Studies in the Novel, 7 (1975): 526-537.

Describes Frankenstein as a flowering of romantic fiction out of Gothic conventionalism, a book in which "the urge to create and to return to innocence are self-defeating fallacies." The inner subject of the novel is not the Gothic subject of monster-making but "the transformation of rational, eighteenth century thought into a new form of mentation based not on science but on dream, on imaginative creation."

0836. Spears, Marthalee Atkinson. "The Sympathetic Imagination in the Fiction of Mary Wollstonecraft Shelley," Dissertation Abstracts International, 41 (1980): 2620A (University of Kentucky).

Frankenstein and her other novels often "focus on individual characters dying spiritually unregenerated amid images of sterility and death." Yet, the acquisition of sympathetic imagination in these characters enables them "to know and identify with a life outside the self in a way that would be impossible through the senses or the intellect."

0837. Spector, Judith A. "Science Fiction and the Sex War: A Womb of One's Own," Literature and Psychology, 31 (1981): 21-32.

Contains allusions to Frankenstein as an early version of this theme.

0838. Sterrenburg, Lee. "Mary Shelley's Monster: Politics and Psyche in Frankenstein," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 143-171.

Interprets the politics of the novel as conservatively anti-Jacobin thus raising doubts about William Godwin's radicalism and Shelley's revolutionary zeal. Mary Shelley's conservatism is revealed in Frankenstein's "grave-robbing, reviving the dead, and monsters who destroy their own creators. Conservatives had often used these images to warn of the dangers of reform."

0839. Stevick, Philip. "Frankenstein and Comedy," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George

Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 221-239.

Although fundamentally serious in tone, the novel is not without "a capacity to provoke laughter," especially in the number of "peculiar contrasts that Frankenstein contains--of energy and torpor, movement and rest, obsessive frenzy and virtually pathological detachment."

0840. Swingle, L. J. "Frankenstein's Monster and Its Romantic Relatives: Problems of Knowledge in English Romanticism," Texas Studies in Literature and Language, 15 (1973): 51-66.

In chronicling Victor Frankenstein's penetration of the secrets of nature, Mary Shelley was exploring an obsession of the romantics: whether the mind ever can or should seek primal essence. Her handling of the theme of the unknown is distinctive, however, since "Frankenstein creates his unknown instead of merely encountering it."

0841. Tannenbaum, Leslie. "From Filthy Type to Truth: Miltonic Myth in Frankenstein," Keats-Shelley Journal, 26 (1977): 101-113.

Traces the numerous Miltonic parallels in the novel and asserts that Frankenstein is a "filthy type" of Paradise Lost because of "man's total inability to come to terms with the problem of evil. Unlike Milton's universe, the world of Frankenstein contains no absolutes, no truths beyond the evidence of the senses, and is beyond redemption either by Christian agape or by eros."

0842. Tetreault, Ronald. "Shelly and Byron Encounter the Sublime: Switzerland, 1816." (See 2117)

0843. Thur, Robert. "Longing for Union: The Doppelgänger in Wuthering Heights and Frankenstein." (See 2297)

0844. Todd, Janet M. "Frankenstein's Daughter: Mary Shelley and Mary Wollstonecraft," Women & Literature: A Journal of Women Writers and the Literary Treatment of Women Up To 1900, 4, Number 2 (1976): 18-27.

Explores the birth trauma and subsequent guilt in Mary Shelley's personality and shows how these complexes are refracted in Frankenstein. Deduces that the monster's predicament is emblematic of "the fallen or outcast woman's exclusion from society, and above all, the family."

0845. Tropp, Martin. "Mary Shelley's Monster: A Study of Frankenstein," Dissertation Abstracts International, 34 (1973): 1871A (Boston University).

Isolates the moral pattern of the novel as follows: "Science threatens mankind, the monster becomes Satanic, and Frankenstein dies alone because all three do not partake in the community of man. The Gothic motifs of mad 'possession,' the maze, the supernatural, and the swoon provided a symbolic language and set of established conventions which enabled Mrs. Shelley effectively to convey the horror she saw lurking a short way down the corridor of time."

0846. _____. Mary Shelley's Monster: The Story of Frankenstein. Boston: Houghton, Mifflin, 1976.

A dual critical study dealing with both the literary and cinematic Frankenstein. Actually two books under one cover, only the first 100 pages are relevant to the novel, while the last half of the book studies the horror film progeny of Frankenstein. Of Frankenstein and Gothic fiction, Tropp says that "she used the horror tale as a vehicle to connect her private fantasies with her larger fears of the dangers uncovered by the new science."

0847. Trousson, Raymond. Le Thème de Prométhée dans la littérature européene. (See 2436)

0848. Twitchell, James B. "Frankenstein and the Anatomy of Horror," Georgia Review, 37 (1983): 41-78.

The long essay dissects the body of horror using Mary Shelley's Frankenstein in its endless mutations as a cultural example of how and for whom horror works. The exegesis is basically Freudian: "In the great sagas of modern horror--and by this I mean the myths that we have been continually retelling for the last few generations (vampire, werewolf, Frankenstein monster)--there is invariably a buried text of sexuality that addresses itself precisely to the overwhelming problems of budding, but confused, sexual desire."

0849. Van Luchene, Stephen Robert. "Essays in Gothic Fiction: From Horace Walpole to Mary Shelley." (See 0196)

0850. _____. Essays in Gothic Fiction: From Horace Walpole to Mary Shelley. (See 0197)

0851. Vasbinder, Samuel Holmes. "Scientific Attitudes in Mary Shelley's Frankenstein: Newtonian Monism as a Base for the Novel," Dissertation Abstracts International, 37 (1976): 2842A (Kent State University).

Surveys Mary Shelley's reading of such thinkers as Condillac and Davy to determine "to what extent scientific theory was used as a basis for the novel and shows that Mary Shelley had a much fuller grasp of these matters than has generally been accepted."

0852. _____. "A Possible Source for the Term 'Vermicelli' in Mary Shelley's Frankenstein," Wordsworth Circle, 12 (1981): 116-171.

Discusses a conversation involving Dr. Erasmus Darwin's preservation of a piece of vermicelli in a glass case "'til by some extraordinary means it began to move by involuntary motion.' The framework of the conversation remained vividly in Mary Shelley's mind as one of the powerful germinating forces of Frankenstein."

0853. Vohl, Maria. Die Erzählungen der Mary Shelley und ihre urbilder. Heidelberg, Germany: C. Winter, 1913.

Translation: The Tales of Mary Shelley and Their Prototypes (Jena University dissertation title, Die Romane und novellen der Mary Shelley). An early twentieth-century study of the woman

and her work. Biographically scrupulous, Vohl distinguishes between the remote style of Godwin and the emotional intensity of Mary Shelley's Frankenstein, speculating that she was not imitating the tone of her father but consciously rebelling against it.

0854. Von Maanen, W. "Mary Shelley en haar 'Thriller' Frankenstein (1818)," Gids, 4 (1949): 133-138.

Translation: "Mary Shelley and her 'Thriller' Frankenstein." Short commentary linking Frankenstein to novels of detection and sensation as well as Gothic thrillers.

0855. Wade, Phil. "On the Occasion of the One Hundred Fiftieth Birthday of Frankenstein's Monster: Some Thoughts on His Parentage," South Atlantic Bulletin, 34 (1969): 10.

A little celebratory notice of the book's success which maintains that Shelley's collaboration is highly evident.

0856. _____. "Shelley and the Miltonic Element in Mary Shelley's Frankenstein," Milton and the Romantics, 2 (1976): 23-35.

By the "Miltonic element" the essay refers to those Satanic traits which imbue both Victor Frankenstein and his monstrous creation.

0857. Walling, William A. Mary Shelley. New York: Twayne (Twayne English Authors Series #128), 1972.

A useful general introduction to Mary Shelley and her books. Chapter 2 (pp. 23-50) is devoted to a structural analysis of Frankenstein. The book's construction "reflects Mary's full involvement in what we sometimes naively regard as a 'modern' technical concern for the novelist--the question of point of view." Maintains that the monster is the truth-speaking voice among the book's three narrators and is also its moral center.

0858. Weber, Ingeborg. "Wie Schaurig ist Frankenstein?" Anglia: Zeitschrift für Englische Philologie, 95, Numbers 3-4 (1977): 404-425.

Translation: "How Terrible is Frankenstein?" Concludes that the book horrifies the reader in ways different from the formulaic novel of terror. The monster symbolizes Frankenstein's id and the preeminence of the irrational in man.

0859. Weinkauf, Mary S. "The Daughters of Frankenstein: Women and Science Fiction," Cthulhu Calls, 5, Number 1 (1977): 22-26.

Inspired by the example of Mary Shelley's Frankenstein, women writers show that they can deal competently in their science fiction with such matters as "religion, love, children, human-alien personal relations" and other traditionally male subjects.

0860. Weissman, Judith. "A Reading of Frankenstein as the Complaint of a Political Wife," Colby Library Quarterly, 12 (1976): 171-180.

The novel contains a "disguised political warning" and reflects Mary Shelley's conservatism as well as her "unhappiness with the revolutionary politics of Shelley and his political predecessors."

0861. Wexelblatt, Robert. "The Ambivalence of Frankenstein," Arizona Quarterly, 36 (1980): 101-117.

Suggests some thematic and stylistic uncertainties in Mary Shelley's treatment of science, family life, and Promethean creativity. Should Frankenstein be read as a tale of terror or did she intend a more detached philosophical response?

0862. Wheeler, Wayne Bruce. "The Horror of Science Fiction in Politics: Prophecy and the Crisis in Human Values in Mary Shelley's Frankenstein and Aldous Huxley's Brave New World," Dissertation Abstracts International, 40 (1979): 2246A (Claremont Graduate School).

Uses the two dystopian novels to measure "the effects of the scientific world view on the disintegration of human values" and finds that Mary Shelley's approach to the problem is "mainly psychological, dealing with man's fragmented political nature as an outgrowth of reason and civilization."

0863. Wilt, Judith. "Frankenstein as Mystery Play," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 31-48.

Frankenstein belongs centrally to "the God-haunted English Gothic tradition" and is to be understood as "a mystery play of the Romantic mind" in which decreation is substituted for creation and annihilation of the self takes the place of self-salvation.

0864. Zdanys, Jonas. "Raskolnikov and Frankenstein: The Deadly Search for a Rational Paradise," Cithara, 16 (1976): 57-67.

Compares the would-be superman of Dostoevsky's Crime and Punishment (1866) with the overreaching scientist of Frankenstein. Each superman becomes "only another poor creature of threadbare existence, frantic and grasping, whose bold attempt to force the world to progress ends only in personal regress."

0865. Ziolkowski, Theodore J. "Science, Frankenstein, and Myth," Sewanee Review, 89 (1981): 34-56.

A comparative study which places Frankenstein against two works of German theater, Friedrich Dürrenmatt's The Physicists and Heimar Kipphardt's In the Matter of J. Robert Oppenheimer. States that "Mary Shelley based her novel on what she believed to be the most up-to-date scientific theories. To the extent that her narrative is consistent with, and a logical extension of, existing scientific cognition, it is an example of science fiction in the most rigorous sense of the word."

13. Charles Robert Maturin (1780-1824)

0866. Axton, William F. Introduction to Melmoth the Wanderer by Charles Robert Maturin. Lincoln, NB: Nebraska University Press, 1961, pp. vii-xviii.

An intelligent introduction to a good modern edition of Melmoth. Focuses on the history of the Gothic form and the Gothic novelists' half-sympathetic portrayal of the protagonists' malice. Explains how "the figurative texture of the Gothic novel is a projection of the Romantic mind's sense of entrapment in an antiquated culture" concluding that "the Gothic novel reached its finest flowering in Charles Robert Maturin's Melmoth the Wanderer (1820), the last and the greatest expression of its kind." Has a secondary bibliography and pointed textual notes.

0867. Bayer-Berenbaum, Linda. "The Expansion of Consciousness in Gothic Literature and Art." (See 0047)

0868. Bleiler, E. F. Introduction to The Wild Irish Boy by Charles Robert Maturin. New York: Arno Press, 1977.

Places The Wild Irish Boy (1808) in the context of Maturin's life and Gothic impulses and treats the novel as an early experiment in the nightmare rhetoric which Maturin would bring to fruition in Melmoth the Wanderer.

0869. Bostrom, Irene. "The Novel and Catholic Emancipation," Studies in Romanticism, 2 (1963): 155-176.

Covers various topics including Maturin's The Albigenses (1824) as a "curious amalgamation of the Gothic romance and the historical novel." Sees the Gothic novel, "which reinforced old prejudices against Catholicism," as a major instrument of Protestant propaganda "used to warn against the perils of Popery."

0870. Buchan, A. M. "Maturin's Birthday," Notes & Queries, 114 (1950): 302.

Discusses several possible dates.

0871. Chadourne, Marc. "Melmoth et le pacte infernal," Revue de Paris, 75 (1968): 8-14.

Translation: "Melmoth and the Infernal Pact." On Maturin's modification of the theme of the Faustian bargain in Melmoth the Wanderer.

0872. Conger, Syndy McMillen. "Matthew G. Lewis, Charles Robert Maturin, and the Germans: An Interpretive Study of the Influence of German Literature on Two Gothic Novels." (See 2201)

0873. _____. Matthew G. Lewis, Charles Robert Maturin, and the Germans: An Interpretive Study of the Influence of German Literature on Two Gothic Novels. (See 2202)

0874. Crampton, Hope. "Melmoth in La Comédie humaine." (See 2203)

0875. D'Amico, Diane. "Christina Rossetti: The Maturin Poems." (See 2144)

0876. Dawson, Leven M. "Melmoth the Wanderer: Paradox and

the Gothic Novel," Studies in English Literature 1500-1900, 8 (1968): 621-632.

Explains the paradox thus: "For Melmoth, and for each reader, the horror of an event is in inverse proportion to its naturalness." Says of the Gothic novel in general that "over and above its persistent popularity in popular forms of entertainment the Gothic novel involves a great, if confused, step forward in psychological aesthetic theory, and our total approach to understanding ourselves--a step which could probably only have taken place violently in an uninhibited sensational literature such as this."

0877. Dédéyan, Charles. "Le Thême de Faust: Byron, Mrs. Shelley, C.R. Maturin." (See 2078)

0878. Durkan, Michael. "A Checklist of Works by Charles Robert Maturin," Eire: A Journal of Irish Studies, 1 (1977): 133-146.

A checklist of primary sources showing Maturin's novels and sermons.

0879. Eggenschwiler, David. "Melmoth the Wanderer: Gothic on Gothic," Genre, 8 (1975): 165-181.

On Maturin's imagery in Melmoth the Wanderer and his achievement in presenting religious and social terror.

0880. Ehlers, Leigh A. "The 'Incommunicable Condition' of Melmoth," Research Studies, 49 (1981): 171-182.

On the forms of self-imposed isolation of the hero-villain and Melmoth's damnation of spirit.

0881. Fernsemer, Oscar F.W. Die Dramatischen werke Charles Robert Maturins, mit einer kurzen lebensbeschreibung des dichters. München, Germany: Oldenbourg, 1913.

Translation: The Dramatic Works of Charles Robert Maturin, With a Short Description of the Life of the Writer. A German edition of Maturin's Gothic dramas including Bertram: or, The Castle of St. Aldobrand accompanied by a biographical sketch of Maturin.

0882. Fierobe, Claude. "L'Univers fantastique de Melmoth the Wanderer," in La Raison et l'imaginaire. Actes du Congrès de Rennes. Paris: Didier, 1970, pp. 105-116.

Translation: "The Fantastic Universe of Melmoth the Wanderer." Comments upon the time structure of the novel, the nature of the displaced hero, and the immense influence of the Gothic novel on continental literature in the nineteenth century.

0883. _____. "France in the Novels of Charles Robert Maturin," Cahiers Irlandais, 2-3 (1974): 119-131.

On The Albigenses, Maturin's historical Gothic of 1824 concerning the persecutions of Innocent III, with incidental commentary on Maturin's use of religious terror and French settings in his Gothic fiction.

0884. _____. Charles Robert Maturin (1780-1824): L'Homme et l'oeuvre. Lille, France: Presse de l'Université de Lille III, 1974.

Translation: Charles Robert Maturin (1780-1824): The Man and His Work. Critical biography of the last of the Goths by the leading French interpreter of Maturin's work.

0885. _____. "A propos de Maturin: Ni vrai ni faux, mais fantastique," Etudes Irlandaises, 3 (1974): 23-28.

Translation: "Concerning Maturin: Neither True nor False, but Fantastic." A brief essay in the Gothic tone of Maturin's novels by his leading French biographer.

0886. Fletcher, Robert Pearson. "The Convention of the Double Self in Nineteenth Century English Fiction." (See 2273)

0887. Goldstein, Jesse Sidney. "The Literary Source of Hawthorne's Fanshawe." (See 1658)

0888. Grant, Douglas. Introduction to Melmoth the Wanderer: A Tale by C. R. Maturin. London: Oxford University Press, 1968, pp. iii-xiv.

Refers to Maturin's "Protestant imagination" in his manipulation of Catholicism as a metaphor of repression and barbarity. Also sees Melmoth as an existential forerunner of the nightmare visions of Kafka and Dostoevsky. Although Melmoth belongs to the dying Gothic tradition, it also "anticipates the psychological-metaphysical novel of the future. Dostoevsky and Kafka are low on the horizon."

0889. Hammond, Muriel E. "C. R. Maturin and Melmoth the Wanderer," English, 11 (1956): 97-101.

A biographical and critical appreciation of Maturin. Says that "if Maturin was the last of the Gothics, he was also the first of the psychological novelists. All the Gothic writers borrowed from each other, but not all were gifted with Maturin's ability to refurbish a well-tried theme."

0890. Harris, John Bernhard. "Charles Robert Maturin: A Study," Dissertation Abstracts, 30 (1965): 282A (Wayne State University).

A carefully compiled biographical and critical memoir of the last and perhaps the greatest of the Goths. Acknowledging Maturin's Gothic genius in Melmoth the Wanderer, Harris also makes a case for judging Maturin's achievement in the broader romantic context of ideas as a modifier of the Byronic hero and a refiner of the "romantic agony."

0891. _____. Charles Robert Maturin: The Forgotten Imitator. New York: Arno Press, 1980.

With a current bibliography of secondary studies, this critical biography of Maturin is an important addition to Gothic studies. Offers synopses of the novels and allots to Maturin his deserved high place in the evolution of romantic literature.

0892. Hayter, Alethea. "Coleridge, Maturin's Bertram, and Drury Lane." (See 2093)

0893. _____. Introduction to Melmoth the Wanderer by Charles Robert Maturin. Harmondsworth, England: Penguin Books, 1977.

An overview of Maturin's life and Gothic fiction with praise for Melmoth not simply as a special category of a dying tradition but as one of the most influential books of the Romantic Age. Its influence may be seen in the writings of Hawthorne in America, Pushkin in Russia, Balzac in France, and Goethe in Germany.

0894. Henderson, Peter Mills. "A Nut Between Two Blades: The Novels of Charles Robert Maturin," Dissertation Abstracts International, 35 (1974): 6668A (McMaster University).

Investigates Irish themes and nationalist politics of Maturin's fiction concluding that he is "not only a Gothic novelist, but also an Anglo-Irish controversialist."

0895. _____. A Nut Between Two Blades: The Novels of Charles Robert Maturin. New York: Arno Press, 1980.

Relying upon unpublished manuscripts--particularly a body of correspondence now in the National Library of Scotland--the study weighs Maturin's attitudes toward the politics of the 1800-1825 period to show how "he used the Gothic and other techniques to explain the causes of Ireland's social and cultural confusion." Although he was a minister of the Church of England, Maturin's political sentiments reflected his strong belief that the Irish identity was being demolished by fear, prejudice, and perverted colonialism. His Gothic novels mirror such a confused milieu.

0896. Hennelly, Mark M., Jr. "Melmoth the Wanderer and Gothic Existentialism," Studies in English Literature 1500-1900, 21 (1981): 665-679.

Relates Melmoth's Gothicism to points of existential philosophy through "five particular but overlapping existential themes: Absurdity, isolation, failure of communication, loss of freedom, and lack of responsible commitment."

0897. Hinck, Henry W. "Three Studies in Charles Robert Maturin," Dissertation Abstracts, 15 (1955): 1062-1063 (University of Iowa).

Consists of three interrelated essays on Maturin's Gothic art and influence. These are: an exploration of the stylistic effect of Maturin on the imagination of Hawthorne; a critical history of Maturin's Gothic play, Bertram: or, The Castle of St. Aldobrand; a close critique of Bertram as it was received by Coleridge and Goethe. Has thorough bibliographies.

0898. _____. Three Studies on Charles Robert Maturin. New York: Arno Press, 1980.

Examines Maturin's stylistic impression on Hawthorne and the widespread appreciation of his Byronic-Gothic drama, Bertram. Maturin's influence on Hawthorne may be detected not just in the first novel, Fanshawe (1828), but also in the characterization of

Ethan Brand and Dr. Rappaccini. Bertram can stand favorable comparison with Byron's Manfred (1816), but Maturin's true forte was the Gothic novel, not the Gothic drama.

0899. Howells, Coral Ann. "The Presentation of Emotion in English Gothic Novels." (See 0094)

0900. Idman, Niilo. Charles Robert Maturin, His Life and Works. London: Constable, 1923.

An early twentieth-century study, more biographical than critical, that summarizes Maturin's Gothic novels and comments upon his debts to Godwin in St. Leon as well as his borrowings from Diderot's La Religieuse in depicting the monastic horrors of The Tale of the Spaniard in Melmoth the Wanderer.

0901. Kennedy, Veronica M.S. "Myth and the Gothic Dream: C.R. Maturin's Melmoth the Wanderer," Pacific Coast Philology, 4 (1969): 41-47.

Melmoth the Wanderer is an epic of damnation and a perversion of the Prometheus fable.

0902. Kosok, Heinz. "Charles Robert Maturin: Melmoth the Wanderer," in Der Englische roman im 19. jahrhundert: Interpretationen. Berlin: E. Schmidt, 1973, pp. 56-75.

On the themes of isolation, spiritual torment, and the ironic fate of the never-ending life in Melmoth the Wanderer.

0903. Kramer, Dale. Charles Robert Maturin. New York: Twayne (Twayne English Authors Series #156), 1973.

Has much to say about Maturin's specialized Gothic vision. Also offers an excellent "Selected Bibliography" (pp. 156-161) as well as adequate notes on the works. Lists novels, dramas, sermons, essays, verse, fragments, correspondence, and manuscripts in "Notes and References Section."

0904. _____. Introduction to The Albigenses: A Romance by Charles Robert Maturin, Foreword by James Gray. New York: Arno Press, 1980.

Bearing strong resemblances to the historical novels of his friend and contemporary Sir Walter Scott, Maturin's romance of twelfth-century persecution and bigotry can be classified as a Gothic historical romance.

0905. Layman, Beverley J. "Charles Robert Maturin and the Romance of Terror," Doctoral Dissertation, University of Virginia, 1943.

On Melmoth the Wanderer as well as Maturin's lesser Gothic novels. Points out Maturin's position as England's last Goth and credits him with profounder purposes than mere surface shock in his epic-Gothic, Melmoth the Wanderer.

0906. Lévy, Maurice. Introduction to The Fatal Revenge: or, The Family of Montorio by Charles Robert Maturin, Foreword by Henry D. Hicks. New York: Arno Press, 1974.

Elaborately plotted and heavy with Gothic machinery and character, Maturin's early Gothic foreshadows his promise and reveals his main thrust as a Gothic writer in moving inward from the physical disgust of Lewis's Gothic to the psychological probings of Maturin's followers, Poe, Baudelaire, and Dostoevsky.

0907. Le Yaouanc, Moise. "Melmoth et les romans de jeune Balzac," in Balzac and the Nineteenth Century: Studies in French Literature Presented to Herbert J. Hunt by Pupils, Colleagues, and Friends. Leicester, England: Leicester University Press, 1972, pp. 33-45.

Translation: "Melmoth and the Novels of Young Balzac." Balzac was deeply impressed by his reading of Melmoth the Wanderer and wrote a sequel entitled Melmoth Reconcilié à l'église (1835). Traces of Maturin's doomed wanderer may be found in many Balzacian sinners, among them Vautrin in Père Goriot (1834) and the fatal fortunes of Raphael in La Peau de chagrin or The Wild Ass's Skin (1830).

0908. Lougy, Robert E. Charles Robert Maturin. Lewisburg, PA: Bucknell University Press; Irish Writers Series, 1974.

A political biography of Maturin as an ardent nationalist. Has little to add about Maturin, the Gothicist. Divides the life into "The Early Years" and "The Later Years" and presents Maturin as an apostle of Irish culture seeking to educate and reform an alien English audience.

0909. Lovell, Ernest J., Jr. "Byron's 'The Island' and Maturin's Melmoth the Wanderer," Notes & Queries, 194 (1949): 497-499.

A source note which suggests that Byron's tale, The Island: or, Christian and His Comrades (1823), a story of the Bounty mutineers based upon Lieutenant Bligh's Narrative of the Mutiny and Seizure of the Bounty (1789), was influenced by Maturin's tropical island sequence in "The Tale of Immalee," one of the stories in Melmoth the Wanderer.

0910. "Maturin and the Novel of Terror," London Times Literary Supplement, August 26, 1920, p. 548.

For the centenary of Melmoth's publication. Reviews Maturin's life and comments on the ironic popularity of Melmoth outside England and its neglect by English readers. "'Melmoth' on its appearance made a far deeper impression in France than it did in England. Indeed, this pale figure with the burning gaze, eternally damned, gripped the French imagination fast; in England, Maturin is the last of the terrorists and marks the end of the supernatural school. In France he assists at its birth."

0911. Mayoux, Jean-Jacques. "La Grand création santanique du Révérend Maturin," Etudes Anglaises, 22 (1969): 393-396.

Translation: "The Grand Satanic Creation of Reverend Maturin." On Melmoth as a perverted heroic figure and the demonic personality's general appeal to the romantic imagination.

0912. Merle, Robert. "Maturin, ou le roman noir," Revue de Paris, March, 1957, pp. 20-25.

Translation: "Maturin, or the Dark Novel." A Short article which remarks on the popularity of Maturin's Gothic in France and traces the decay of humanity in Melmoth's debased quest to damn his fellow creatures. "L'amour humain n'est pour lui qu'un ciel qui s'ouvre et se referme aussitôt."

0913. Monroe, Judson T. "Tragedy in the Novels of Reverend Charles Robert Maturin," Dissertation Abstracts International, 32 (1972): 6991A (University of California at Davis).

Undertakes several interpretations of Maturin's Gothic output as works of genuine tragic merit rather than simply the products of a moribund Gothic tradition. Propounds that Maturin's talents as a Gothic writer enabled him to transcend the banalities of the form.

0914. _____. Tragedy in the Novels of the Reverend Charles Robert Maturin. New York: Arno Press, 1980.

With an extensive primary and secondary bibliography of the Maturin canon, the study is a valuable contribution to Maturin studies. Rather than looking at Maturin's Gothicism in the context of dark romanticism, Monroe analyzes his Gothics as expressions of the tragic for the purpose of showing why Maturin should be given an exceptional position in the Gothic tradition.

0915. Müller, W. Charles Robert Maturins romane 'The Fatal Revenge' and 'Melmoth the Wanderer,' ein Beitrag zur Gothic Romance. Weida, Germany: Thomas und Hubert, 1908.

Translation: Charles Robert Maturin's Novels 'The Fatal Revenge" and "Melmoth the Wanderer", A Consideration of the Gothic Romance. The thesis studies the evolution of Maturin's Gothic art from the early shocker, The Fatal Revenge: or, The Family of Montorio (1807) to the poetic and epic Gothic of Melmoth the Wanderer (1820).

0916. Null, Jack. "Structure and Theme in Melmoth the Wanderer," Papers on Language and Literature, 13 (1977): 136-147.

Melmoth has a complex structure consisting of asymmetrical beginnings and fragments. This intentionally disjointed structure is premeditated to reflect a chaotic world of futile quests and empty values. Structurally, Maturin goes far beyond his fellow Gothics' use of the dark journey motif in order to explore the mysterious relationship of suffering to salvation.

0917. O'Neill, Patrick. "Image and Reception: The German Fortunes of Maria Edgeworth, Lady Morgan, Thomas Moore, and Charles Maturin," Canadian Journal of Irish Studies, 6, Number 1 (1980): 36-49.

Gives the history of translation of these four Irish writers and attempts to evaluate the impact of Lady Morgan's Wild Irish Girl (1806) and Maturin's Fatal Revenge, Wild Irish Boy, and other Gothics upon the German appetite for tales of terror.

0918. Parsons, Coleman O. "Scott's Fellow Demonologists." (See 0960)

0919. Peterfreund, Stuart. "Keats's Debt to Maturin." (See 2106)

0920. Piper, H. W. and Norman Jeffares. "Maturin the Innovator," Huntington Library Quarterly, 21 (1958): 261-284.

A landmark essay in Maturin studies. Calls Maturin "a serious novelist of interest to the student of cultural history." Celebrates Maturin's artistic power as a storyteller and designates Melmoth the Wanderer as "the quintessence of the tale of terror and a return to his earlier and lasting delight in the Gothic phenomena." Sums up Maturin's genius as follows: "Maturin could write compellingly; indeed, language occasionally took on a plastic quality in his hands; he invested the least likely of situations with a passionate intensity and a comprehension of human emotions."

0921. Platzner, Robert L. "The Metaphysical Novel in England: The Romantic Phase." (See 0146)

0922. Ratchford, Fannie E. and William H. McCarthy, eds. The Correspondence of Sir Walter Scott and Charles Robert Maturin, With a Few Allied Letters. Austin, TX: Texas University Press, 1937; Rpt. New York: Garland, 1980.

Encompasses the epistolary friendship of the two romantic novelists. Many of the exchanges are dialogues on current romantic literary theory with passing comments on their fellow Gothic writers.

0923. Riboul, Pierre. "Villiers de L'Isle-Adam et la 'Melmoth' de Maturin." (See 1905)

0924. Ruff, Marcel A. "Maturin et les romantiques français," Introduction to Bertram: ou, Le Château de St. Aldobrand. Paris: Corti, 1956, pp. 7-66.

Translation: "Maturin and the French Romantics." The introduction to Maturin's Gothic drama discusses Maturin's influence on Scott, Balzac, Hugo, Nerval, Mérimée, Petrus Borel, and other French romantic writers who gazed upon life's darker side.

0925. Scholten, Willem. Charles Robert Maturin, The Terror Novelist. Amsterdam, Netherlands: H. J. Paris, 1933; rpt. New York: Garland, 1981.

A doctoral dissertation consisting mainly of synopses of Maturin's novels. Offers plenty of biographical material and emphasizes the religious mysticism and social eccentricity of Maturin's character.

0926. Scott, Shirley S. C. "Myths of Consciousness in the Novels of Charles Maturin," Dissertation Abstracts International, 34 (1974): 5929A (Kent State University).

"Out of Gothic and sensibility prototypes Maturin created several variants of the hero of consciousness. These are the hero of identity, the hero of Angst, whose brothers and semblances are

to be found in the works of the Romantic poets and novelists. The third is a hero who retreats from consciousness and is more like the passive central characters of eighteenth century Gothic novels and novels of sensibility."

0927. _____. Myths of Consciousness in the Novels of Charles Maturin. New York: Arno Press, 1980.

In addition to ideas already set forth in the dissertation of the same title (see 0926), the Arno study contains three sections which further categorize and explain Gothic heroism in Maturin's fiction. Relevant to romantic myths of alienation and metaphysical defeat is the hero who is driven by Angst as this myth of consciousness is most fully developed in the doomed figure of Melmoth the Wanderer.

0928. Soldati, Joseph A. "Configurations of Faust: Three Studies in the Gothic (1798-1820). (See 1491)

0929. _____. Configurations of Faust: Three Studies in the Gothic (1798-1820). (See 1483)

0930. Trautwein, Wolfgang. Erlesene Angst: Schauerliteratur um 18. und 19. jahrhundert: Systematischer aufriss: Untersuchungen zu Bürger, Maturin, Hoffmann, Poe, und Maupassant. Munich, W. Germany: Hanser, 1980.

Translation: Selected Fear: Shudder Literature of the 18th and 19th Centuries: Systematic Perspective: Inquiry on Bürger, Maturin, Hoffmann, Poe, and Maupassant. A comparative investigation of the crosscurrents of Gothic romance and schauerromantik horror as these early forms of selected fear shaped the grotesque and arabesque visions of Poe in America and Maupassant in France.

0931. Tremayne, Peter. "Charles Robert Maturin," in Irish Masters of Fantasy. Portmarnock, Ireland: Wolfhound Press, 1979.

A biographical essay on Maturin with remarks on all of his Gothic productions (pp. 13-60).

14. James Hogg (1770-1835)

0932. Benedict, Williston R. "A Study of the 'Second Self' in James Hogg's Fiction with Reference to Its Employment in German Romantic Literature," Dissertation Abstracts International, 34 (1973): 2606A-2607A (Columbia University).

A comparative study that "seeks to establish the contention that Gil-Martin (the double figure) is a materialization in visible form of a 'second self' in Colwan's fanatical and unbalanced mind." Also devotes several chapters to "a discussion of the phenomenon of the Doppelgänger in certain important works of German Romantic prose fiction."

0933. Bloedé, Barbara R. "James Hogg's Private Memoirs and Confessions of a Justified Sinner: The Genesis of the Double," Etudes Anglaises, 26 (1973): 174-186.

An autobiographical reading of Hogg's novel which argues that the work concerns the neglected son who retaliates against the father through an attack on the brother. Draws psychological parallels with similar situations in the work of Dostoevsky, Poe, Hoffmann, Maupassant, Wilde, and Nerval. Double often merges with devil to create a perverse father-figure.

0934. Bruder, Charles Harry. "Structuralism, Form, and the Individual Text: An Initial Reading of James Hogg's Confessions of a Justified Sinner," Dissertation Abstracts International, 37 (1976): 2888A (University of Nebraska).

A structural analysis of Hogg's novel which suggests "a proper 'construal' of the Confessions by approaching it at the level of its broadest overall organization and examining the ignored relations among the three distinct narratives contained within it."

0935. Campbell, Ian. "Hogg's Confessions and The Heart of Darkness," Studies in Scottish Literature, 15 (1980): 187-201.

Compares Conrad's portrayal of Marlow's involvement with evil in The Heart of Darkness with the demonic themes of Hogg's Confessions. Wonders if Conrad knew the novel and drew upon it for his own parables of the double existence.

0936. Carey, John. Introduction to The Private Memoirs and Confessions of a Justified Sinner by James Hogg. New York: Oxford University Press, 1969, pp. xi-xxiii.

Pursues the question of "how Hogg managed to write the Confessions and why he wrote it in 1824." Although principally historical rather than critical the preface does make some comparison between Hogg's use of the Doppelgänger and E. T. A. Hoffmann's double theme in Die Elixiere des Teufels, published in an anonymous English translation by Blackwood in June, 1824, just as the Confessions also appeared.

0937. Chianese, Robert L. "James Hogg's Confessions of a Justified Sinner: An Anatomy of Terror," Mystery and Detection Annual, 1973, 97-112.

An analysis of the Gothic qualities of the novel and some discussion of its shared qualities with the tales of terror. For Hogg, the darkest Gothic experience is a confrontation with a new sort of specter, the unknown self.

0938. Eggenschwiler, David. "James Hogg's Confessions and the Fall into Division," Studies in Scottish Literature, 9 (1971): 26-39.

Explores the theme of division which is implicit in the first part of the Confessions and explicit in the second part. Division is seen to cause "disharmony in the self that causes disharmony in society and the whole of natural creation."

0939. Fletcher, Robert Pearson. "The Convention of the Double Self in Nineteenth-Century English Fiction." (See 2273)

0940. Gide, André. Introduction to The Private Memoirs and Confessions of a Justified Sinner by James Hogg. New York: Grove Press, 1959, pp. ix-xvi.

Gide's preface (translated by Dorothy Bussy) honors Hogg for his exacting and exciting portrayal of the double, a character which continued to obsess Gothic writers throughout the nineteenth century. Clarifies how the Gothic turned inward to investigate the haunted castle of the mind in Hogg's fiction. "The personification of the demon in Hogg's book," writes Gide, "is among the most ingenious ever invented, for the power that sets him in action is always of a psychological nature; it is the exteriorized development of our own desires, of our pride, of our most secret thoughts."

0941. Harries, Elizabeth. "Duplication and Duplicity: James Hogg's Private Memoirs and Confessions of a Justified Sinner," Wordsworth Circle, 10 (1979): 187-196.

Analyzes the dual narrative form of the novel. Because Hogg "chooses to have both his narrators rehearse the same sequence of events in the same chronological order he deliberately runs the risk of the twice-told tale."

0942. Hart, Francis R. "Limits of the Gothic: The Scottish Example." (See 0084)

0943. Kearns, Michael S. "Intuition and Narration in James Hogg's Confessions," Studies in Scottish Literature, 13 (1978): 81-91.

Sees the dialectic between Wringham and the memoirs editor as a conflict between acceptance and rejection of an actual supernatural. Also sees the novel as an inquiry into the validity of intuition as a means of perception.

0944. Lee, L. L. "The Devil's Figure: James Hogg's Justified Sinner," Studies in Scottish Literature, 3 (1966): 230-239.

On the conflict between the demonic and angelic selves in Hogg's novel of the dual existence.

0945. Mack, Donald S. "Hogg's Religion and The Confessions of a Justified Sinner," Studies in Scottish Literature, 7 (1970): 272-275.

Deals with the theme of fanatical Presbyterianism in the novel. The depraved effects of religious fanaticism lead inevitably to a disintegration of the self.

0946. _____. "The Devil's Pilgrim: A Note on Wringham's Private Memoirs in James Hogg's Confessions of a Justified Sinner," Scottish Literary Journal: A Review of Studies in Scottish Language and Literature, 2, Number 1 (1975): 36-40.

A brief discussion of dual structure and its relevance to the theme of possession in the novel.

0947. Mason, Michael York. "The Three Burials in Hogg's Justified Sinner," Studies in Scottish Literature, 13 (1978): 15-23.

Examines the ambiguities surrounding the three burials in the novel and deduces that from Hogg's presentation of these rites

"no complete fit is possible." Thus, we are forced by these episodes to question the truthful authority of the novel's narrators as well as the "truths" which are confessed.

0948. Redekop, Magdalene Falk. "The Narrative Art of James Hogg," Dissertation Abstracts International, 39 (1978): 1525A-1526A (University of Toronto).

Argues that Hogg develops "a new kind of spatial form in The Private Memoirs and Confessions of a Justified Sinner. The thesis is directed at an understanding of the ironies inherent in the 'twice-told tale' of the Confessions, Hogg's major achievement."

0949. Riese, Teut. "James Hogg und der roman der englischen romantik," Archiv für das Studium der Neueren Sprachen und Literaturen, 198 (1961): 145-164.

Translation: "James Hogg and the English Romantic Novel." Studies Hogg's relationship to Sir Walter Scott and considers the novel of the double life to be the forerunner of much later psychological fiction.

0950. Smith, Nelson C. James Hogg. Boston: Twayne (Twayne English Author Series #311), 1977.

A satisfactory general introduction to Hogg's life and work. Regards the Confessions to be both Hogg's magnum opus and a work whose influence on the double theme was considerable.

15. Sir Walter Scott (1771-1832)

0951. Boatwright, Mody C. "Scott's Theory and Practice Concerning the Use of the Supernatural in Prose Fiction in Relation to the Chronology of the Waverley Novels," Publications of the Modern Language Association, 50 (1935): 235-261.

Tests the thesis that prior to his career as a novelist and before the publication of Waverley (1814), "Scott must have been in sympathy with the aims and practices of the Gothic romancers." But as he shifted from verse to the novel and as he evolved "his own theories concerning the use of the supernatural in prose fiction, he found himself at sharp variance with the practices of the Gothicists."

0952. Boswell, George W. "Supernaturalism in Scott's Novels," Mississippi Folklore Register, 8, Number 2 (1974): 187-199.

A critical survey of the ghostly, the ghastly, and the Gothic in Scott's fiction together with an estimate of his changing attitudes toward the supernatural. Comments upon "Wandering Willie's Tale" in Redgauntlet and the White Lady of Avenel in The Monastery.

0953. Cameron, Donald. "History, Religion, and the Supernatural: The Failure of The Monastery," Studies in Scottish Literature, 6 (1969): 79-90.

Because Scott gives disproportionate attention to the spectral White Lady of Avenel, yet "does not take her seriously," there is a resultant imbalance of historical and Gothic elements in The Monastery (1820).

0954. Freye, Walter. The Influence of "Gothic" Literature on Sir Walter Scott. Rostock, Germany: H. Winterberg, 1902.

A long pamphlet which reviews Scott's prolific Gothic reading in the work of Walpole, Radcliffe, Lewis, Maturin, and many of the minor Gothic novelists. Freye's thesis is not easy to isolate but seems to be that the Gothic influence particularly in its supernatural form is more prominent in the poetry than in Scott's novels. The Bridal of Triermain (1813), for example, is a Gothic poem.

0955. Hart, Francis R. "Limits of the Gothic: The Scottish Example." (See 0084)

0956. Hartland, R.W. Walter Scott et le roman 'frénétique': Contribution à l'étude de leur fortune en France. Paris: Edouard Champion, 1928.

Translation: Walter Scott and the Frantic [or Gothic] Novel: Contribution to the Study of Their Success in France. Traces the influence of the frantic school of fiction in England by way of Sir Walter Scott on the work of Hugo, Balzac, Mérimée and other French romantics.

0957. Maddox, James H., Jr. "The Survival of Gothic Romance in the Nineteenth Century Novel: A Study of Scott, Charlotte Brontë, and Dickens," Dissertation Abstracts International, 32 (1971): 442A (Yale University).

Defines the Gothic plot as "centering around a cursed house, in which a usurping tyrant has interrupted the noble lineage." In Scott's Guy Mannering and The Bride of Lammermoor, in Charlotte Brontë's Jane Eyre and Villette, and in Charles Dickens's Bleak House and Great Expectations, the basic Gothic plot was adapted to the realistic novel. "Scott naturalizes the Gothic romance as he transforms the supernatural curse into historical forces; Charlotte Brontë uses the Gothic plot to suggest the mind haunted by its own forbidden desires; Charles Dickens portrays a haunted society, typified through the symbol of a haunted house bound to the past."

0958. Mayo, Robert Donald. "The Waverley Novels in Their Relations to Gothic Fiction," Doctoral Dissertation, Princeton University, 1938.

An important essay in definition which perceives the tradition of the tale of terror and its external props as useful to Scott in such novels as The Bride of Lammermoor (1819), perhaps the most Gothic of Scott's novels. Demonstrates how Scott refurbishes the worn devices of the Gothic to serve his own ends as a historical novelist. To accomplish this, "Scott recreates the forms and imagery of Gothic romance in terms of equivalents drawn from Scotch life."

0959. Parsons, Coleman O. "The Interest of Scott's Public in the Supernatural," Notes & Queries, 185 (1943): 92-100.

A general survey of Scottish cultural susceptibility to supernatural themes and characters. Although he employed such themes and characters in his novels and verse, Scott's own attitudes toward such proto-Gothic material remained ambivalent. "Scott's own conflict and resultant indecision arise from the fact that his religion cannot deny apparitions and that his mature reason will not accept them."

0960. _____. "Scott's Fellow Demonologists," Modern Language Quarterly, 4 (1943): 473-493.

One of his fellow demonologists is Charles Robert Maturin. Scott may have been the author of "Recollections of Maturin," New Monthly Magazine, 20 (1827): 374.

0961. _____. Witchcraft and Demonology in Scott's Fiction. Edinburgh, Scotland: Oliver and Boyd, 1964.

Of peripheral interest to Scott's affiliation with Gothicism. Deals with supernaturalism in the Highlands and the many Scottish authors who have turned to legendry and folklore for their material.

0962. Paterna, Wilhelm. Das Übersinnliche im englischen roman (von Horace Walpole bis Walter Scott). (See 2418)

0963. Ratchford, Fannie E. and William H. McCarthy. The Correspondence of Sir Walter Scott and Charles Robert Maturin, With a Few Allied Letters. (See 0922)

0964. Ringe, Donald A. "Poe's Debt to Scott in 'The Pit and the Pendulum.'" (See 1604)

0965. Sandy, Stephen Merrill. "Studies in the Form of the Romantic Novel: Otranto to Waverley." (See 0171)

0966. _____. The Raveling of the Novel: Studies in Romantic Fiction from Walpole to Scott. (See 0172)

16. John William Polidori (1795-1821)

0967. Adams, Donald K. Introduction to The Vampyre: A Tale Written by Doctor Polidori. Pasadena, CA: G. Dahlström, 1968, pp. 3-37.

Covers the genesis of the short novel, the tempestuous relationship between Polidori and Lord Byron, and the theme of the vampire in romantic fiction.

0968. Ash, Russell. Introduction to The Vampyre: A Tale by John Polidori. Tring, England: Gubblecote Press, 1973.

Explains the conception of the tale through Polidori's asso-

ciation with the Shelleys and Byron, discusses the publication history including the attribution of the work to Byron, and evaluates Polidori's contribution to a sub-genre of the Gothic, the vampire tale.

0969. Astle, Richard S. "Ontological Ambiguity and Historical Pessimism in Polidori's 'The Vampyre,'" Sphinx: A Magazine of Literature and Society, 2, Number 4 (1977): 8-16.

Studies the scenic division between Greece and London in the tale and concentrates upon the victory for evil and unreason which arises out of Polidori's sense of "ontological ambiguity." In The Vampyre, "what we are driven to suspect is that the supernatural is not merely a disguise but also a symptom, its presence in the text an assertion that rationality itself has broken down in the 'real' world. The Vampyre is one of the few Gothics in which evil triumphs."

0970. Bleiler, E. F. Introduction to Three Gothic Novels: The Castle of Otranto, Vathek, The Vampyre. (See 0213)

0971. Rieger, James. "Dr. Polidori and the Genesis of Frankenstein," Studies in English Literature 1500-1900, 3 (1963): 461-472; rpt. in The Mutiny Within: The Heresies of Percy Bysshe Shelley. New York: Braziller, 1967, pp. 237-247.

Discusses in depth the relationship between Polidori and Mary Shelley. Corrects Mary Shelley's own somewhat inaccurate recollection of the chronology of the famous ghost story contest during the summer of 1816. Argues that it was to Polidori, not to Byron or Shelley, that Mary owed the germinal idea for Frankenstein.

0972. Skarda, Patricia L. and Nora Crow Jaffe. Introduction to The Evil Image: Two Centuries of Gothic Short Fiction and Poetry [includes The Vampyre]. (See 1095)

0973. Viets, Henry R. "The London Editions of Polidori's The Vampyre," Papers of the Bibliographical Society of America, 63 (1969): 83-103.

When it was published as "A Tale by Lord Byron" by the opportunistic publisher, Henry Colburn, Polidori had to fight to establish his authorship. "With Byron's name on the title page, The Vampyre was certain to go many miles beyond promise or expectancy. Although five editions of the book were quickly published in London, they did not exhaust the demands for further printing." Also surveys translations and operatic transcriptions of The Vampyre.

17. Jane Austen (1775-1817) and the Northanger Septet

0974. Auerbach, Nina. "Jane Austen and Romantic Imprisonment," in Jane Austen in a Social Context, ed. David Monaghan. Totowa, NJ: Barnes and Noble, 1981, pp. 9-27.

Has material on doubles and maintains that Jane Austen's attitude toward Gothic romanticism as displayed in the satire of Northanger Abbey was not completely one of mockery and disapprobation.

0975. Butler, Marilyn. "The Woman at the Window: Ann Radcliffe in the Novels of Mary Wollstonecraft and Jane Austen," Women & Literature, 1 (1980): 128-148.

Establishes the Radcliffean influence on the heroine of Mary Wollstonecraft's Maria and adds the critical proposition that Jane Austen's opinion of Mrs. Radcliffe's distressed and displaced maidens was not altogether satiric.

0976. Conger, Syndy M. "A German Ancestor for Mary Shelley's Monster: Kahlert, Schiller, and the Buried Treasure of Northanger Abbey." (See 0715)

0977. Davie, John. Introduction to Northanger Abbey and Persuasion by Jane Austen. London: Oxford University Press, 1971.

Discusses the expert knowledge of the forms and fashions of Gothicism of the 1790s which gave Jane Austen's parody its currency. Explains that her purposes in Northanger Abbey extended beyond a narrow attack on only a few Gothic novels.

0978. Ehrenpreis, Anne H. "Northanger Abbey: Jane Austen and Charlotte Smith," Nineteenth Century Fiction, 25 (1970): 343-348.

The episode of Isabella Thorpe's Gothic mentoring of Catherine Morland is taken from a similar episode in Jane Austen's youthful piece, Catherine of the Bower, in which two sisters exchange views on horrid fiction. "Austen introduces her characters with a conversation about current fiction [Mrs. Smith's Gothic] and then involves them in a plot which echoes that fiction."

0979. Emden, Cecil S. "The Composition of Northanger Abbey," Review of English Studies, 19 (1968): 279-287.

Advances and exhaustively defends the theory of composition "that the main body of Northanger Abbey was written in about 1794, and that the sections burlesquing horror-novels, and Mrs. Radcliffe's Mysteries of Udolpho in particular, were added some four years later." Argues a disharmony of comic elements between the Gothic and non-Gothic passages finally adducing that "the Gothic passages tend, in fact, to be heavy-going, barely deserving the name of burlesque, for they often fail to be ludicrous."

0980. Glock, Waldo S. "Catherine Morland's Gothic Delusions: A Defense of Northanger Abbey," Rocky Mountain Review of Language and Literature, 32 (1978): 33-46.

Defends the satiric-Gothic events and conversations in the novel as integrated with the general structure of the whole work. "The meaning of Catherine's adventures, including her Gothic aberrations at Northanger, is indissolubly a part of the formal structure of the novel."

0981. Hopkins, Robert. "General Tilney and Affairs of State: The

Political Gothic of Northanger Abbey," Philological Quarterly, 57 (1978): 213-224.

Explains the appropriateness of "Gothicism as a genuine symbol of the nightmarish political world of the 1790s."

0982. Levine, George. "Translating the Monstrous: Northanger Abbey," Nineteenth Century Fiction, 30 (1975): 335-350.

Sees a duality of purpose in Northanger Abbey, "a book that simultaneously celebrates and rejects Gothic and sentimental fiction. In its translating of the monstrous, Northanger Abbey is a novel dedicated in part to demystifying personal and social relations." Also observes that "the last chapters seem to have little to do with the parody of Gothic fiction that is the early focus."

0983. _____. "Northanger Abbey: From Parody to Novel and Translated Monster." (See 0773)

0984. McKillop, Alan D. "Jane Austen's Gothic Titles," Notes & Queries, 9 (1921): 361-362.

Verifies the authenticity and discusses the authorship of one of the seven Northanger novels, The Necromancer: or, The Tale of the Black Forest, a Minerva Press Gothic of 1794. McKillop notes several reviews and comments on Jane Austen's accuracy of satiric selection in her seven Gothic titles.

0985. Noel-Bentley, E.R. "Jane Austen and Regina Maria Roche," Notes & Queries, 220 (1975): 390-391.

A source study claiming that Jane Austen probably obtained Pride and Prejudice's Charles Bingley from Roche's Gothic novel, The Children of the Abbey (1796). Both Bingleys are openhearted and connubial.

0986. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. English Association Pamphlet Number 68, November, 1927.

"Footnote" seems a self-effacing term to describe this 23 page monograph on the seven Northanger Gothics. Sadleir discusses the Gothic ingenuity in Jane Austen's selection of titles implying without stating that Jane Austen might have written a successful Gothic herself. Sadleir defines the "Gothic romantic movement as part of a general reaction against an exhausted classicism," explains the "convention of the ruin," and in the final two-thirds of the pamphlet, classifies each of the seven Northanger Gothics according to vogue and Gothicity. "The Northanger novels fall into three divisions of which one is itself subdivisible. Clermont is the rhapsodical sensibility romance in its finest form. The Castle of Wolfenbach, The Mysterious Warning, The Orphan of the Rhine, and The Midnight Bell are terror-novels that pretend for fashion's sake to be translations from the German. The Necromancer is of this same class, but with a difference. Horrid Mysteries not only remains a book quite distinct in nature and origins from its fellows but on a different and higher plane of intrinsic importance and interest." At the time of the pamphlet's writing, Sadleir had not been able to locate

The Orphan of the Rhine, the lost Gothic sister, but a stroke of bibliophile's luck brought it to light. All in all, the pamphlet remains a fine miniature history of the spectrum of Gothic taste.

0987. _____. "'All Horrid?': Jane Austen and the Gothic Romance," in Things Past. London: Constable, 1944, pp. 167-200.

A long, informative essay and a critical sequel to Sadleir's monograph on the Northanger novels (see 0986). Contains acute observations on the ascendancy and supremacy of the Gothic novel in the 1790s, the inordinate passion for ruins, and the interplay of Gothic literature and Gothic revival styles in architecture. Says of Jane Austen's Gothic reading list, they are indeed "all horrid" for her choice of Gothic titles had been "rather deliberate than random and made for the stories' rather than their titles' sake."

0988. Wright, Andrew. Introduction to The Castle of Otranto, The Mysteries of Udolpho, and Northanger Abbey. (See 0272)

0989. Zimmerman, Everett. "The Function of Parody in Northanger Abbey," Modern Language Quarterly, 30 (1968): 53-63.

Appears ignorant of Jane Austen's astute manipulation of Gothic situations and emotions. Discusses Jane Austen's blending of the parodic with the sentimental "so that the reader's interest in the sentimental tradition is satisfied and he is shown the contrast between false and true sentimentality."

18. Karl Grosse, Marquis of Grosse

0990. Christensen, Merton A. "Udolpho, Horrid Mysteries, and Coleridge's Machinery of the Imagination." (See 2074)

0991. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. (See 0986)

0992. Summers, Montague. Introduction to Horrid Mysteries by the Marquis of Grosse. London: Holden, 1927, pp. v-xx.

Exhumes this forgotten Northanger novel in an introduction which follows Michael Sadleir's legend of rediscovery (See 0986). Credits Grosse with the skillful manipulation of the fear of secret societies and an international conspiracy of crime and revolution.

0993. Varma, Devendra P. Introduction to Horrid Mysteries by the Marquis of Grosse. London: Folio Press, 1968.

Comments on secret societies as a basis for Gothic terror and remarks upon the power of this Northanger novel to create and maintain an atmosphere of terrible portent on an international scale. Grosse styled himself the "Marquis of Pharnusa" and published several romances of the Gothic type between 1790 and 1805 including Der Dolch or The Dagger (1795).

19. Francis Lathom (1777-1832)

0994. McConnochie, Arthur. "Francis Lathom, Forgotten Goth," Doctoral Dissertation, University of Virginia, 1949.

Supplements the material found on Lathom's large Gothic canon found in Summers's Gothic Quest. The prolific Lathom was an active producer of the formulaic Gothic novel for over 35 years from The Castle of Ollada (1795) to Mystic Events: or, The Vision of the Tapestry (1830). Relying upon the riches of the Sadleir-Black Gothic Collection, the dissertation discusses Lathom's methods, formulae, reputation, and literary longevity.

0995. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. (See 0986)

0996. Varma, Devendra P. Introduction to The Midnight Bell by Francis Lathom. London: Folio Press, 1968.

Discusses Lathom's long career as a Gothic novelist. The Midnight Bell (1798) is one of the Northanger novels, a novel of secret monkish conclaves and mounting terror by a writer who knew how to follow the Radcliffean recipe and to cater to public cravings. The novel offers an extra exciting sequence of the hero Alphonsus's escape from the Bastille.

20. Eliza Parsons (1748-1811)

0997. Roberts, Bette B. "Marital Fears and Polygamous Fantasies in Eliza Parsons' Mysterious Warning," Journal of Popular Culture, 12 (1978): 42-51.

A psycho-cultural reading of one of the Northanger novels. "What women writers find in the Gothic romance is a perfectly acceptable opportunity for the expression of unspoken fantasies based upon their subordinate roles in a patriarchal society. Parsons uses the clandestine marriage as a dominant source of Gothic terror."

0998. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. (See 0986)

0999. Varma, Devendra P. Introduction to The Castle of Wolfenbach by Eliza Parsons. London: Folio Press, 1968.

This pseudo-German Gothic is one of the seven Northanger novels. Varma outlines Eliza Parsons's career as both a Gothifier and a writer of sharp social satire. Her Gothic, although hardly original, gave the readership precisely what it wanted in the story of mysterious parentage and the Radcliffean escapades of Matilda Weimar within the walls of Wolfenbach Castle.

1000. _____. Introduction to The Mysterious Warning: A German Tale by Eliza Parsons. London: Folio Press, 1968.

Discusses Mrs. Parsons's modish terror. Mrs. Parsons could be and often was a perpetrator of overt violence in her Gothics and sometimes took her action to the point of sadistic excess. This novel used the ingenious Gothic acoustic of the preternatural voice which is heard at melodramatic intervals throughout the romance.

21. Regina Maria Roche (1773-1845)

1001. Atkinson, F. G. Introduction to Nocturnal Visit: A Tale by Regina Maria Roche, Foreword by Robert D. Mayo. New York: Arno Press, 1977.

Defines Rochean Gothic by showing how her work tended to exaggerate sentimental elements while consigning terror and horror to a gloomy backdrop. As a Gothicist, she is very much a woman of feeling and something of a Radcliffean revisionist. In Nocturnal Visit, the anguish of love is the center of interest with Gothic elements in support of these passions.

1002. Howells, Coral Ann. "The Presentation of Emotion in English Gothic Novels." (See 0094)

1003. Noel-Bentley, E. R. "Jane Austen and Regina Maria Roche." (See 0985)

1004. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. (See 0986)

1005. Schroeder, Natalie E. "Regina Maria Roche: Popular Novelist, 1789-1834," Dissertation Abstracts International, 39 (1979): 4962A-4963A (Northwestern University).

She wrote 16 novels over a 45-year period. "Mrs. Roche's romances usually include Gothic scenes, but apart from Clermont (1798), she is not properly described as a Gothic novelist. The most striking feature of her long literary career is her failure to make good on her literary promise." Her other Northanger novel, The Children of the Abbey had been through 11 editions by 1832.

1006. _____. "Regina Maria Roche, Popular Novelist, 1789-1834: The Rochean Canon," Papers of the Bibliographical Society of America, 73 (1979): 462-468.

An essay in bibliographical history which designates Regina Maria Roche as "one of the minor luminaries of the generation of Charlotte Smith and Ann Radcliffe." There are catalogic descriptions of the 16 novels including The Children of the Abbey and Clermont as well as corrections to some of Summers's dates and data for her works as given in his Gothic Bibliography (see 0035). Refuses to apply the term "Gothic" to her work, although the essay terminates with this observation: "Although Mrs. Roche is a minor novelist now, at one time she rivaled the best in her field."

1007. _____. "The Mysteries of Udolpho and Clermont: The Radcliffean Encroachment on the Art of Regina Maria Roche." (See 0468)

1008. Varma, Devendra P. Introduction to Clermont by Regina Maria Roche. London: Folio Press, 1968.
Studies the typical qualities of the romance of the ruin and Roche's rapid handling of a complex plot line to achieve a satisfying form of Gothic midway between the leisurely terror of Mrs. Radcliffe and the accelerated horror of Monk Lewis.

1008A. _____. Introduction to The Children of the Abbey by Regina Maria Roche. London: Folio Press, 1968.

22. Eleanor Sleath

1009. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. (See 0986)

1010. Varma, Devendra P. Introduction to The Orphan of the Rhine by Eleanor Sleath. London: Folio Press, 1968.
Comments on and categorizes the "lost" Northanger novel, The Orphan of the Rhine (1798). The rarest of the rare seven, this four-volume Gothic romance abounds in the grandly gloomy scenery typical of Mrs. Radcliffe.

1011. _____. Introduction to The Nocturnal Minstrel: or, The Spirit of the Wood by Eleanor Sleath. New York: Arno Press, 1972.
This forgotten Gothic, the rare work of one of the most elusive of the Gothic novelists, receives Varma's praise as a Gothic which he finds witty, movingly macabre in its descriptions, and stylistically subtle in its development of the haunted forest as a Gothic site.

23. Karl Friedrich Kahlert (Lawrence Flammenberg)

1012. Conger, Syndy M. "A German Ancestor for Mary Shelley's Monster: Kahlert, Schiller, and the Buried Treasure of Northanger Abbey." (See 0715)

1013. Sadleir, Michael. The Northanger Novels: A Footnote to Jane Austen. (See 0986)

1014. Summers, Montague. Introduction to The Necromancer: or, The Tale of the Black Forest by Karl Friedrich Kahlert (Lawrence Flammenberg). London: Robert Holden, 1927, pp. i-xiv.
Mentions the review of the novel in The Monthly Review for

April, 1795, in which the skeptical reviewer challenged the author's claims of a story of horror, medieval superstition, and the raising of the dead as being "founded on facts."

1015. Varma, Devendra P. Introduction to The Necromancer: or, The Tale of The Black Forest by Karl Friedrich Kahlert (Lawrence Flammenberg). London: Folio Press, 1968.

Comments on the German or sham Teutonic strain in the Gothic novel. The book is the least coherent of the Northanger seven. The introduction echoes the description of Michael Sadleir who wrote of The Necromancer, "It is a conglomerate of violent episodes thrown loosely together and not always achieving even a semblance of logical sequence."

24. Mary-Anne Radcliffe

1016. Adams, Donald K. "The Second Mrs. Radcliffe," Mystery and Detection Annual, 1 (1962): 48-64.

An extensive consideration of the Gothic limitations and achievements of another Mrs. Radcliffe, whose Manfroné: or, The One-Handed Monk (1809) has some features in common with the direct violence of Monk Lewis. Also gives comparisons with the first Mrs. Radcliffe's conceptions of female victimization in The Mysteries of Udolpho and The Italian. The two Radcliffes were often confused--sometimes designedly so by unscrupulous publishers.

1017. Howells, Coral Ann. Introduction to Manfroné: or, The One-Handed Monk by Mary-Anne Radcliffe, Foreword by Devendra P. Varma. New York: Arno Press, 1972.

The introduction rescues the second Mrs. Radcliffe from obscurity by suggesting that even though she was copying the style and scenario of her famous namesake's Mysteries of Udolpho, her Manfroné has merits of its own.

1018. _____. "The Presentation of Emotion in English Gothic Novels." (See 0094)

25. Thomas Love Peacock (1785-1866)

1019. Butler, Marilyn. Peacock Displayed: A Satirist in His Context. London: Routledge, Kegan Paul, 1979.

Chapter 4, "The Critique of Romanticism: Nightmare Abbey," concerns the Shelley friendship and is pertinent to studies of the satiric reaction to the excesses of the Gothic.

1020. Dodson, Charles B. Introduction to Nightmare Abbey, The Misfortunes of Elphin, and Crochet Castle by Thomas Love Peacock. New York: Holt, Rinehart, Winston, 1971, pp. vii-xxviii.

Places Peacock in the mainstream of Gothic satire in his mockery of the conventions in Nightmare Abbey (1818). "The novel ridicules the excesses of melancholic romanticism against a backdrop of the trappings and machinery of the Gothic novel. But many other characteristics of the Gothic novel are consciously omitted. The stilted dialogue of the true Gothic novel is replaced by the lively repartee of the Glowrys and their guests."

1021. Garnett, David. Introduction to Thomas Love Peacock: The Complete Novels. London: Rupert Hart-Davis, 1963.
Notes refer to the Shelley friendship, Peacock's opinions on the Gothic writers of the day, and his dissenting attitude toward the emotional excesses of romanticism.

1022. Garside, Peter. "Headlong Hall Revisited," Trivium, 14 (1979): 107-126.
Seeks to restore the literary reputation of the "mannered and odd" novel, Headlong Hall, a work whose parody of the thinking and rhetoric of romantic extremists establish Peacock's expertise as a caricaturist of Gothic moods and posturings.

1023. Pinkus, Philip. "The Satiric Novels of Thomas Love Peacock," Kansas Quarterly, 1 (1969): 64-76.
A general study of the nonsense of conversation in Headlong Hall, Nightmare Abbey, and Crochet Castle, three novels which mock Gothic fashions and idiom.

1024. Read, Bill. "The Critical Reputation of Thomas Love Peacock with an Annotated Enumerative Bibliography of Works By and About Peacock from February, 1800, to June, 1958," Dissertation Abstracts, 20 (1959): 1355-1356 (Boston University).
A total assessment of Peacock's relationship to the romantics. Has directive bibliographical segments.

1025. _____. "Thomas Love Peacock: An Enumerative Bibliography," Bulletin of Bibliography, 24 (1963-1964): 32-34; 70-72; 88-91.
An excellent, non-annotated bibliography of Peacock's works and works about him.

1026. Strauss, P. "Escape from Nightmare Abbey?" Theoria, 30 (1968): 65-68.
The satiric world of Nightmare Abbey is a prison of talk.

1027. Tomkins, A.R. Introduction to Nightmare Abbey by Thomas Love Peacock. London: Blackie, 1966.
Covers the friendship with Shelley and identifies the specific targets of Peacock's mockery.

26. Eaton Stannard Barrett (1786-1820)

1028. Lewis, Paul. "Laughing at Fear: Two Versions of the Mock Gothic," Studies in Short Fiction, 15 (1978): 411-414.

The two versions are those of Barrett's The Heroine and Poe's "A Predicament" and "How to Write a Blackwood Article." Says that "mock Gothic fiction exaggerates the inherent self-consciousness of its satirical object by creating even stronger contrasts between the real and the fictional world, or by breaking down this contrast altogether."

1029. Raleigh, Walter. Introduction to The Heroine: or, The Adventures of a Fair Romance Reader by Eaton Stannard Barrett. London: Henry Froude, 1909.

Recognizes Barrett's destructive skill as a satirist of the Gothic and comments upon the timeliness of The Heroine on the novel-reading scene.

1030. Sadleir, Michael. Introduction to The Heroine: or, The Adventures of a Fair Romance Reader by Eaton Stannard Barrett. New York: Frederick A. Stokes, 1927; London: Mathews & Marrot, 1927, pp. v-xv.

The satire of Gothic moods, modes, and means is all encompassing and hostile. Barrett's avowed purpose is to laugh the Gothic hysteria out of existence. In this sense, his brand of wit belongs to Augustan satire and to the corrosive comedy of eighteenth-century literary wars.

27. T. J. Horsley Curties

1031. Tarr, Sister Mary Muriel. Introduction to The Monk of Udolpho; A Romance by T. J. Horsley Curties, Foreword by Devendra P. Varma. New York: Arno Press, 1977.

Stresses the stylistic success achieved by Curties in synthesizing the divergent Gothic tones of Radcliffean and Lewisite fiction to produce one of the best lurid imitations of the eighteenth-century Gothic novel. Discusses the flamboyant anti-Catholic theme as it is carried to an extremity in The Monk of Udolpho.

28. Charlotte Dacre (Rosa Matilda) (1782-1842)

1032. Summers, Montague. "Byron's 'Lovely Rosa,'" in Essays in Petto. London: Fortune Press, 1928; rpt. Freeport, NY: Books for Libraries, 1967.

Discusses Charlotte Dacre's pseudonym, Rosa Matilda. Also treats her novel Zofloya: or, The Moor (1806) as a work which left its imprint upon the romanticism of Byron and Shelley.

1033. _____. Introduction to Zofloya: or, The Moor by Charlotte Dacre (Rosa Matilda). London: Fortune Press, 1928, pp. i-xvii.

A modern edition of Rosa Matilda's influential Gothic masterpiece edited and introduced by the twentieth century's preeminent Gothophile.

1034. Varma, Devendra P. Introduction to The Confessions of the Nun of St. Omer by Charlotte Dacre (Rosa Matilda). New York: Arno Press, 1972.

Preceding her Gothic masterpiece Zofloya by one year, The Confessions of the Nun of St. Omer uses the familiar trappings of the monastic shocker with new melodramatic potency. Varma rates Charlotte Dacre as second in her Gothic skills only to the master and the mistress of the Gothic novel, Monk Lewis and Ann Radcliffe.

1035. _____. Introduction to Zofloya: or, The Moor: A Romance of the Fifteenth Century by Charlotte Dacre (Rosa Matilda), Foreword by G. Wilson Knight. New York: Arno Press, 1974.

Credits Charlotte Dacre with the development of the Gothic romance to new melodramatic heights (and depths). Uncontrollable demonic passions operating without restraint, elaborate plotting, picturesque horror, and a sensational climax are those aspects of Rosa Matilda's Gothic talent in Zofloya which bring her tempo of terror within range of The Monk.

1036. _____. Introduction to The Passions by Charlotte Dacre (Rosa Matilda), Foreword by Sandra Knight-Roth. New York: Arno Press, 1974.

Introduces Gothic scholars to a minor masterwork of Regency Gothic and to her final novel (1811). Written in epistolary form, The Passions adapts the methodology of Richardson to the interior desires and distresses of truly Gothic characters who live their lives on the secret crest of all the strangest and most forbidden passions. It is Varma's view that "Dacre endowed the Gothic novel with a new tone of psychological realism."

1037. _____. Introduction to The Libertine by Charlotte Dacre (Rosa Matilda), Foreword by John Garrett. New York: Arno Press, 1974.

Points out that the Gothic castle in The Libertine survives as the lacerated mind and soul of the maiden. The Richardsonian formula of feminine virtue threatened by masculine vice has been thoroughly Gothified in The Libertine by the addition of situations and materials reminiscent of the Marquis de Sade and Monk Lewis.

29. William Child Green

1038. Shroyer, Frederick. Introduction to The Abbot of Montserrat: or, The Pool of Blood by William Child Green. New York: Arno Press, 1977.

Collects the known facts about Green's career as a late Gothicist on the literary scene. The Abbot of Montserrat (1826) comes

after the major works of Maturin and Sir Walter Scott and shows the influence of these two novelists. Green's last novel, Alibeg the Tempter: A Tale Wild and Wonderful was published in 1831.

30. William Henry Ireland (1777-1835)

1039. Fisher, Benjamin Franklin IV. Introduction to The Abbess: A Romance by William Henry Ireland, Foreword by Devendra P. Varma. New York: Arno Press, 1974.

Provides a critical description of the voluptuous and sadistic feminization of The Monk. Indicates how the sensational situations and Gothic rhetoric of The Abbess anticipate the erotic violence of Poe and the psychological probings of Mary Shelley.

31. Lady Caroline Lamb (1785-1828)

1040. Clubbe, John. "Glenarvon Revised--and Revisited," Wordsworth Circle, 10 (1979): 205-217.

Asks and answers the question "to what extent do the characters in Glenarvon reflect contemporaries?" Sees Glenarvon as a Gothic roman à clef with special merit in her portrait of the fiendish lover. "In the first edition, Caroline conceives Glenarvon as being more terrifying and treacherous than any figure who ever stepped out of Byron's own pages, a prototypic Heathcliff, a Satan with an occasional touch of the angel."

1041. Fremantle, Anne. Afterword to Glenarvon by Lady Caroline Lamb. New York: Curtis Books, 1973, pp. 251-254.

A somewhat superficial afterword which makes the biographical matchups between Glenarvon's cast and Lady Caroline Lamb's stormy affair with Lord Byron. A special fillip of the novel was her inclusion of several of Byron's own letters. "It may amuse readers of this enchanting Gothic novel to know that all the characters are, or were, real people. Calantha is Caroline Lamb, Lord Avondale is William Lamb. Glenarvon and Vivian are, of course, Byron."

1042. Garver, Joseph. "Gothic Ireland: Lady Caroline Lamb's Glenarvon," Irish University Review: A Journal of Irish Studies, 10 (1980): 213-228.

Examines an extreme example of a "convention of Gothic Ireland" in Lady Caroline Lamb's Glenarvon (1816). Contains many random observations on Maturin, Sydney Owenson (Lady Morgan), and other perpetrators of Gaelic Gothic. Theorizes that "Gothic fiction intimates a sort of dark transcendentalism; that it is best defined and understood as a manifestation of inchoate romanticism." Of the

Irish branch of Gothicism, Garver states that "although Gothic novels were usually moralistic or didactic, the intrusive anti-Jacobinism of Glenarvon, the obsession with licentious democrats and rebellious libertines, partakes of the author's personal revulsion against the enthusiasm and sensibility which she believed to have ruined her life."

1043. Kelsall, Malcolm. "The Byronic Hero and the Revolution in Ireland: The Politics of Glenarvon," Byron Journal, 9 (1981): 4-19.
Lady Caroline Lamb's political views are conservative. Radicalism is criticized through the egotism, eccentricity, and viciousness toward others seen in the Byronic character, Glenarvon.

1044. Ruff, James L. Introduction to Glenarvon by Lady Caroline Lamb. Delmar, NY: Scholars' Facsimiles and Reprints, 1972.
A Scholarly edition with notes. Reconstructs the Byron connection and gives Lady Caroline Lamb some credit as a competent Gothic novelist in her own right.

32. Catherine Smith

1045. Varma, Devendra P. Introduction to Barozzi: or, The Venetian Sorceress by Catherine Smith. New York: Arno Press, 1977.
This late Gothic romance by an actress turned author is evaluated as a reasonably successful imitation of Lewis's Monk, Dacre's Zofloya, and Shelley's Zastrozzi. Mrs. Smith applied her dramatic talents to the Shakespeareanization of the Gothic and moved away from the static Gothicism of the Radcliffean school. Varma concludes that "Barozzi is a unique exemplar of Gothic romance, almost Elizabethan in its passionate eloquence."

33. Richard Warner (1763-1857)

1046. Varma, Devendra P. Introduction to Netley Abbey: A Gothic Story by Richard Warner. New York: Arno Press, 1974.
Seen as the exquisite product of the influence of Thomas Leland's Longsword (1762), the Reverend Richard Warner's single Gothic novel (1795) skillfully blends Radcliffean terror and suspense with German horrific effect placed in a pseudo-medieval setting to yield a Gothic novel that appealed to the entire range of reader taste in the Gothic vogue of the 1790s.

34. Mrs. M. Harley

1047. Coleman, William E. Introduction to The Priory of St. Ber-

nard: An Old English Tale by Mrs. M. Harley. New York: Arno Press, 1977.

Written in conscious imitation of such historical Gothics as Sophia Lee's The Recess and Clara Reeve's Old English Baron, Mrs. Harley's Priory of St. Bernard is considered to be an example of the milder school of Gothicism. Coleman's introduction explains the virtues of imitation in showing how this typical Gothic of 1789 conformed to the maiden-centered formula of Gothic fiction.

35. Mary Meeke (Gabrielli)

1048. Garrett, John. Introduction to Count St. Blancard: or, The Prejudiced Judge by Mary Meeke, Foreword by Devendra P. Varma. New York: Arno Press, 1977.

A productive Gothic technician particularly in the art of countryside Gothic with its bucolic overtones, Meeke was a moderate Goth as well as a favorite with Macaulay. The introduction comments on the changes she brought about in the genre through her 34 novels, most of them published by the Minerva Press. While no one would claim literary greatness for her, one can claim a wide visible influence on the evolution of the pastoral novel as later perfected by George Eliot.

36. George Moore

1049. Mayo, Robert D. Introduction to Grasville Abbey: A Romance by George Moore, Foreword by Devendra P. Varma. New York: Arno Press, 1974.

Mayo, an expert on the phenomenon of the Gothic short story in the magazines of the eighteenth century, discusses a serialized Gothic which apparently trickled out its bloody installments for over four and a half years. Grasville Abbey is itself a mixture of melancholic leisure and Radcliffean terror which in some ways looks ahead to the cliffhanging formula of Victorian sensation fiction.

37. Isabella Kelly

1050. Loomis, Emerson R. "The Problem of the Gothic Novel in Wales," National Library of Wales Journal, 13 (1963): 67-69.

On Isabella Kelly's The Abbey of St. Asaph. Follows up James Henderson's investigation (see 0087) of Welsh Gothicism. Discovers that although much of her Gothic locale is indeed Welsh, Wales itself was not frequently used by other Gothic novelists "perhaps because most Gothic novelists felt that Wales was not remote enough to serve as an effective setting for their novels."

1051. Varma, Devendra P. Introduction to The Abbey of St. Asaph by Isabella Kelly. New York: Arno Press, 1977.

Restores to life this long-forgotten specimen of Gothic romance. Sponsored by Monk Lewis and published by the Minerva Press, "her grip on her incredible number of characters and their convoluted destinies" make Isabella Kelly something more than a run-of-the-mill Gothicist. Varma shows that in her evocation of suspense she "transcends the Radcliffean technique of explained supernatural."

38. Elizabeth Helme

1052. Varma, Devendra P. Introduction to St. Margaret's Cave: or, The Nun's Story by Elizabeth Helme, Foreword by Frederick Garber. New York: Arno Press, 1977.

Author of ten romances in which she worked in literally every key in the Gothic register, her work retained a following well into Victorian times. St. Margaret's Cave is an intelligently concocted grotto Gothic with echoes of Ossian, Godwin, and Mrs. Radcliffe's gloomy forests.

39. Gothic Drama and Dramatists

1053. Adelsperger, Walter Charles. "Aspects of Staging of Plays of the Gothic Revival in England," Dissertation Abstracts, 20 (1960): 4212-4213 (Ohio State University).

An investigation of the stage technology of Gothic drama covering aerial contraptions, castle and dungeon constructions, and other special effects. Comments on the staging of Lewis's Castle Spectre, Maturin's Bertram, and a dramatic adaptation of Southey's epic, Thalaba the Destroyer. Appends a useful glossary of Gothic drama.

1054. Aldridge, A. Owen. "The Vampire Theme: Dumas Père and the English Stage." (See 2316)

1055. Brandenberg, Alice S. "The Theme of The Mysterious Mother." (See 0214)

1056. Burney, E. L. "Shakespeare in Otranto." (See 0215)

1057. Doe, Donald Bartlett. "The Sublime as an Aesthetic Correlative: A Study of Late Eighteenth-Century English Aesthetic Theory, Landscape Painting, and Gothic Drama," Dissertation Abstracts International, 39 (1978): 516A (Ohio University).

Chapter 4 discusses the Gothic drama Vimonda by Andrew McDonald in relation to prevalent notions of sublimity. "The notion

of the sublime may be said to be itself a correlative linking a variety of emotions. Gothic drama often functions as a relevant predicate for the notion of sublimity, although sublimity is not necessarily a relevant predicate for the play."

1058. Dolan, Janet A. "Horace Walpole's The Mysterious Mother: A Critical Edition." (See 0222)

1059. Evans, Bertrand. Gothic Drama from Walpole to Shelley. Berkeley and Los Angeles: California University Press, 1947.

Unequivocally, the best book on the neglected subject of Gothic drama, from Walpole's The Mysterious Mother (1768) to Shelley's The Cenci (1819). There are ten chapters covering such topics as "The First Gothic Plays" (pp. 31-48), "Full Development of Gothic Drama Before 1792" (pp. 72-89), "Ann Radcliffe and Gothic Drama" (pp. 90-115), and "Lewis and Gothic Drama" (pp. 132-161). Evans writes in his introduction, "The plays, as much as the novels, deserve study. Among them are several specimens of the Gothic mode as remarkable as The Castle of Otranto, The Mysteries of Udolpho, and Melmoth. The Gothic drama expresses the Zeitgeist as revealingly as the Gothic novel and also reflects equally well the transition from the Age of Johnson to the Age of Byron."

1060. Guthke, Karl S. "M. G. Lewis' The Twins." (See 0553)

1061. Hanawalt, Leslie L. "The Rise of Gothic Drama, 1765-1800," Doctoral Dissertation, University of Michigan, 1929.

Pre-dates Evans's authoritative study (see 1059) of the Gothic novel in dramatic form. Summarizes and criticizes the Gothic on the stage from Walpole's Mysterious Mother to Andrew McDonald's Vimonda, Thomas Holcroft's The Inquisitor, and Robert Jephson's dramatic version of The Castle of Otranto, The Count of Narbonne. While Gothic drama as a pure form vanished early in the nineteenth century, Gothic stage effects and characterization lingered on and often became an assumed residue of Victorian melodrama.

1062. Hayter, Alethea. "Coleridge, Maturin's Bertram, and Drury Lane." (See 2093)

1063. Hitchens, Gordon. "'A Breathless Eagerness in the Audience': Historical Notes on Dr. Frankenstein and His Monster," Film Comment, 6 (1970): 49-51.

Brief note concentrating principally on melodramatic stage versions of Mary Shelley's Frankenstein.

1064. Holzknecht, Karl J. "Horace Walpole as Dramatist." (See 0238)

1065. Kaufman, Pamela M. "Oedipus and the Gothic Drama: A Psychologic Study of the Gothic Drama in Eighteenth-Century England," Dissertation Abstracts, 31 (1970): 2348A (University of California at Los Angeles).

"The study approaches the Gothic drama as a culturally shared fantasy and attempts to analyze the component parts in terms of their psychosocial significance." Covers more than 70 plays from 1757 to 1822 by Schiller, Byron, Wordsworth, Shelley, and others. Discovers that there is a major interest in the theme of incest "and incest appears to have a positive value for the Gothicists, becoming a love religion."

1066. Knight, G. Wilson. The Golden Labyrinth: A Study of British Drama. London: Phoenix, 1962.

Contains material on the Gothic drama including Shelley's Cenci and Byron's Manfred and The Deformed Transformed.

1067. Lavalley, Albert J. "The Stage and Film Children of Frankenstein: A Survey," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 243-289.

Identifies various nineteenth-century theatrical versions of the novel such as Richard Brinsley Peake's Presumption: or, The Fate of Frankenstein (1823). Comments on the mammoth Frankenstein film industry from the five-reel silent Life Without Soul (1915) to the "Hammer film cycle" and Mel Brooks's capable parody, Young Frankenstein (1974). Includes a chronological listing of "important Frankenstein productions on stage and film."

1068. Loomis, Emerson R. "Gothic Drama as a Source for Gothic Fiction in the Magazines," Notes & Queries, 15 (1968): 28-29.

Speculates that Gothic plays were frequently and rapidly converted into tales of terror for the periodicals. Cites the example of the unsigned Gothic tale, "The Clock Has Struck," appearing in The Lady's Magazine in 1809 as an obvious derivation from Monk Lewis's Gothic melodrama of 1807, The Wood Daemon: or, The Clock Has Struck.

1069. Neufeld, Mary Diana. "The Adaptation of the Gothic Novel to the English Stage, 1765-1826," Dissertation Abstracts International, 38 (1978): 6407A (Cornell University).

"Gothic playwrights substituted more acceptable thrills from the pool of Gothic effects and sometimes changed the characterizations in the novels to suit the requirements of poetic justice. In place of the many setting-related complications in the Gothic novels, the playwrights frequently use a series of confrontations between the heroine and the villain. The Gothic playwrights struggled against classically oriented critics who protested the appearance of the supernatural in contemporary works on the English stage."

1070. Nichols, Harold J. "The Acting of Thomas Potter Cooke." (See 0797)

1071. Nitchie, Elizabeth. "The Stage History of Frankenstein." (See 0798)

1072. Partin, Bruce Lynn. "The Horror Play: Its Transition from

the Epic to the Dramatic Mode," Dissertation Abstracts International, 37 (1977): 4714A (Ohio State University).

Provides an overview of the horrific in dramatic literature "beginning with three stage adaptations of Walpole's Castle of Otranto, Robert Jephson's The Count of Narbonne (1781), William Bradwell's The Castle of Otranto: or, Harlequin and the Giant Helmet (1840), and Gilbert à Beckett's The Castle of Otranto: A Grand Romantic Extravaganza (1846)." Also surveys the dramatic transcriptions of The Monk, Frankenstein, The Vampyre, and Dracula up to Hamilton Deane's Dracula (1924) and Crane Johnson's Dracula (1975), thus "providing perhaps the most comprehensive history of the vampire play to date."

1073. Peck, Louis F. "M. G. Lewis and the Larpent Catalogue." (See 0568)

1074. _____. "Act III of Lewis's Venoni." (See 0569)

1075. Pinson, Ernest R. "The Black Sun: A Re-evaluation of Gothic Drama and Its Influence," Dissertation Abstracts International, 31 (1970): 4132A-4133A (Ohio University).

The study views the rise of the Gothic "as the beginning of an agonizing detachment from the comfort of traditional systems of belief and order and as the beginning of an attempt to locate the identity of the self through new forms and methods." Concludes from the abundant dramatic evidence that the Gothic playwrights "addressed themselves to investigating the dark, mysterious and internal aspects of man; that Gothicism expressed man's disorientation and spiritual Angst; and that Gothic writers summoned the discovery of a new set of values devised from within rather than imposed from without."

1076. Rose, Edward J. "'The Queenly Personality': Walpole, Melville, and Mother." (See 0256)

1077. Ruff, Marcel. Introduction to Bertram: or, The Castle of St. Aldobrand." (See 0924)

1078. Schone, Annemarie. "Das Spiel mit dem 'horror' im beriech der englische komik," Archiv für das Studium der Neueren Sprachen und Literaturen, 194 (1958): 291-307.

Translation: "The Sport of 'Horror' in the Scope of English Humor." Examines the dramatic and psychological function of horror as an element of comedy.

1079. Summers, Montague. Introduction to The Mysterious Mother. (See 0265)

1080. Thorpe, Willard. "The Stage Adventures of Some Gothic Novels," Publications of the Modern Language Association, 43 (1928): 476-486.

Surveys the field of Gothic drama and gives commentaries on Robert Jephson's The Count of Narbonne, Miles Peter Andrews's

Enchanted Castle, Andrew McDonald's Vimonda, James Boaden's Italian Monk, and others. Concludes of the stage Gothics that "their authors seem to have taken pains to minimize the horrors of their originals rather than to utilize them for dramatic effect. They frequently perverted the terrors into comedy by the way of concession to a public which was not yet willing to suffer a romanticized theatre."

1081. Whitmore, Charles E. The Supernatural in Tragedy. (See 2441)

1082. Wischhusen, Stephen. The Hour of One: Six Gothic Melodramas. London: Gordon Fraser, 1975.

Contains Lewis's Castle Spectre, Holcroft's A Tale of Mystery, J. R. Planche's The Vampire, H. M. Milner's Frankenstein, and Edward Fitz-Ball's The Devil's Elixir and The Flying Dutchman. Currently, there is no similarly representative anthology of Gothic drama.

40. Shilling Shockers and Short Tales of Terror

1083. Berman, Ruth. "Critical Reactions to Fantasy in Four Nineteenth Century Periodicals: Edinburgh Review, Blackwood's, Fraser's Magazine, The Cornhill Magazine," Sphinx: A Magazine of Literature and Society, 4 (1981): 1-37.

Of value to the student of the Gothic tale in the periodicals are Berman's researches in Blackwood's. This is an exhaustive review of Gothic fantasy as well as fantasy in other forms. Observes that "the most enthusiastic supporter of fantasy was Sir Walter Scott. In his remarks on Frankenstein he divided stories of the supernatural into three types and placed Frankenstein in the more philosophical third group." Also argues that Gothic fantasy in verse form found more favorable critical reception than in prose form.

1084. Briggs, Julia. Night Visitors: The Rise and Fall of the English Ghost Story. London: Faber, 1977.

Surveys in detail and with critical finesse the logical descendant of the Gothic novel, the Victorian ghost story. The introductory chapter is an overview of "the ghost story from Lucian to Le Fanu." In the same chapter, Briggs attributes the rise of Gothic fiction to a distrust of rationalism and distinguishes between Gothic fiction and ghostly fiction. "Obviously, not all Gothic novels suffered from indiscriminate sensationalism, yet only too often the uncontrolled use of fantasy detracted from the impact that any single device might have made, had it figured in a more plausible setting." Among the other chapters of high worth are "Diabolism and Decadence: The Mood of the Nineties," and "Ghosts Troop Home: The Great War and Its Aftermath." Also presents a useful bibliography consisting mainly of anthologies and collections of ghost stories.

1085. Haining, Peter. Introduction to Gothic Tales of Terror: Classic Horror Stories from Great Britain, Europe, and the United States, 1765-1840. New York: Taplinger, 1972. pp. 1-7.
Also issued by Penguin Books under the title Gothic Tales of Terror: Classic Horror Stories from Europe and the United States. Not of great value to the serious critic of the Gothic novel, Haining's preface can still serve as a general introduction to the climate of Gothicism for the novice who is just discovering the form. Haining subjectively defines the Gothic as follows: "For me, the Gothic story is what it has always been, a marvellous escape from reality, an exciting journey through distant lands and strange experiences, a brush with the unknown, a footstep in the dark, a fluttering pulse and an evening's sheer entertainment."

1086. _____. The Shilling Shockers: Stories of Terror from the Gothic Bluebooks. New York: St. Martin's Press, 1979.
Supplements William W. Watt's amusing monograph on the popularity and lurid success of the shilling shockers and bluebooks (see 0204). Comments on the crude features and widespread circulation of these throwaway titles which transformed the Gothic novel into a primitive form of paperback and pulp literature.

1087. Loomis, Emerson R. "Gothic Drama as a Source for Gothic Fiction in the Magazines." (See 1068)

1088. Mayo, Robert D. "The Gothic Story in the Magazines," Modern Language Review, 37 (1942): 448-454.
Chronicles the development and periodical dispersion of the Gothic tale and fragment in such magazines as Blackwood's. "By 1810 the Gothic story was a well defined and familiar species of fiction. One scene dissolves swiftly into another in a sequence where the only law is suspense, wonder, strangeness, and fear."

1089. _____. "How Long Was Gothic Fiction in Vogue?" (See 0129)

1090. _____. "Gothic Romance in the Magazines," Publications of the Modern Language Association of America, 65 (1950): 762-789.
An exhaustive and profusely detailed inventory of Gothic activity in the periodicals from 1770 to 1820. Operates from the demonstrable premise that "the magazine literature of Gothicism is considerable, and in some respects distinctive." Among the documented facts about the phenomenon are these: "During the years from 1796 to 1806 at least one third of all novels published in Great Britain were Gothic in character. Although plagiarism was rampant and although this is a definite feature of Gothic romance in the magazines, it is not its most interesting one. Any survey of original Gothic romance in the magazines must eventually come to rest in Lady's Magazine. Not only did it publish more new Gothic fiction and a greater variety of it than any other miscellany, but it was the one monthly to make a regular practice of serializing full-length Gothic novels."

1091. Penzoldt, Peter. The Supernatural in Fiction. (See 0143)

1092. Pitcher, E.W. "Changes in Short Fiction in Britain 1785-1810: Philosophic Tales, Gothic Tales, and Fragments and Visions," Studies in Short Fiction, 13 (1976): 331-354.

Section two of the article, "The Gothic Tale," (pp. 342-348) discusses the high number of Gothic abridgments and pamphlets as imitative of one another but also occasionally innovative. Contrary to the literary historian's expectations, many "were not particularly terrible or sensational in content. Indeed, Gothic fiction in the pamphlets tended to reuse and enlarge conventions derived from older forms of fictional narrative." A typical Gothic example is "The Three Ghosts of the Forest, A Tale of Horror" (1803) published by J. Ker and T. Hughes.

1093. Redden, Sister Mary Maurita. The Gothic Fiction in the American Magazines (1765-1800). Washington, D.C.: Catholic University Press, 1939.

A revealing bibliographical survey which proves just how severely addicted American readers were to the Gothic tale of terror in the periodicals of the day. The Gothic in shorter form in the magazines preceded and in several ways overshadowed the evolution of the American Gothic novel. American Gothicists anticipated Brown and Hawthorne by ignoring the medievalism and sham chivalry of their English counterparts, using instead the wild and unexplored American wilderness with its population of demonic redmen. Gives a chronological register of Gothic tales published in the magazines from 1785 to 1800.

1094. Search, Pamela. The Supernatural in the English Short Story. London: B. Harrison, 1959.

A general survey of the residue of Gothicism and horror in the short fiction of the nineteenth and twentieth centuries.

1095. Skarda, Patricia L. and Nora Crow Jaffe. "General Introduction," The Evil Image: Two Centuries of Gothic Short Fiction and Poetry. New York: New American Library, 1981, pp. xi-xxix.

A miniature history of Gothic aesthetics, the introduction accounts for the Gothic tendency in literature and architecture as a counter-aesthetic movement reflecting "cultural confusion, social injustice, religious fervor, and scientific skepticism--all of which find their way into Gothic tales and poems." The most significant insight relates to the Gothic as a vehicle for releasing self-fear and self-doubt. "The source of man's fears gradually becomes more familiar throughout the nineteenth century as supernatural events in Gothic literature give way to inner dread and psychic terrors. In twentieth-century Gothic literature, particularly in the masterpieces of Southern American fiction, the horror is self-created and the terror is as pervasive as selfishness."

1096. Spector, Robert D. Introduction to Seven Masterpieces of Gothic Horror. New York: Bantam Books, 1963, pp. 1-11.

A good basic introduction to the whole genre together with

a collection of seven Gothic classics including Monk Lewis's Mistrust: or, Blanche and Osbright and Mary Shelley's The Heir of Mondolfo. The introduction extends the theory that the Gothic is the natural consequence of political and cultural suppression. "Curious about his own suppressed 'neurotic and erotic impulses,' twentieth-century man has turned a Freudian and surrealistic eye upon a type of literature that once provided an outlet for those same repressions more than a century and a half ago. From the evidence, it is apparent that whenever the imagination of man is restricted unnaturally, the Gothic desire for escape into fantasy and the release of primitive emotions continues."

1097. Sullivan, John R. "The English Ghost Story from Le Fanu to Blackwood." (See 1183)

1098. Thompson, G. R. "Gothic Fiction of the Romantic Age," in Romantic Gothic Tales, 1790-1840. (See 0190)

1099. Watt, William W. Shilling Shockers of the Gothic School: A Study of Chapbook Gothic Romances. (See 0204)

1100. Wise, Herbert A. and Phyllis Fraser. Introduction to Great Tales of Terror and the Supernatural. New York: Modern Library, 1944, pp. xi-xvii.

A definitive anthology which assembles 52 tales. Preceded by a brief introduction which considers such questions as "How did it all start?" and "Are there really any ghosts?" Gothic fiction is mentioned in passing under "Modern Tales of Horror" and described as always detectable by its props, "a bewildering array of crumbling castles, dark-browed villains, saintly heroines, high-born heroes disguised as peasants, and such assorted trappings as flickering lights, mouldy old manuscripts, and secret doors concealed behind fluttering tapestries."

1101. Wolf, Jack C. and Barbara H. Wolf. Introduction to Ghosts, Castles, And Victims: Studies in Gothic Terror. Greenwich, CT: Fawcett, 1976.

41. Emily Brontë (1818-1848)

1102. Britton, Terry D. "From Ambivalence to Acquiescence: Studies in Gothic Metaphor," Dissertation Abstracts International, 42 (1982): 4829A-4830A (University of Oklahoma).

Explains the function of Gothic metaphor in selected works of Emily Brontë, Charles Dickens, and Henry James. These writers use "the Gothic metaphor found in late eighteenth and early nineteenth century literature as the basic patterns for their characters' confrontations with the past as they attempt to realize their ambitions. The expressed attitude toward the past in Wuthering Heights, Great Expectations, and Portrait of a Lady is strong ambivalence, a central ten-

sion in Victorian literature as the age was not quite certain what should be done with the past."

1103. Fenton, Edith M. "The Spirit of Wuthering Heights as Distinguished from That of Gothic Romance," Washington University Studies Humanistic Series Number 1, 8 (1920): 103-122.

An early Freudian and comparative study which finds the horrific elements of Wuthering Heights distinctly different from the external horrors of the traditional Gothic romance. The dark spirit of the Brontës is always psychological, never sensational. Does acknowledge the survival of certain Gothic properties such as the character of Heathcliff and the spectral setting of the moors.

1104. Jennings, Gary. "Heathcliff Doesn't Smoke L&M's." (See 2243)

1105. Justus, James. "Beyond Gothicism: Wuthering Heights and an American Tradition." (See 1322)

1106. Loe, Thomas Benjamin. "The Gothic Strain in the Victorian Novel: Four Studies," Dissertation Abstracts International, 35 (1974): 2231A (University of Iowa).

Studies Wuthering Heights, Great Expectations, Heart of Darkness, and Tess of the D'Urbervilles, all "individual Victorian novels that appear to contain the recurring Gothic ideological and structural forms." Concludes that in each case the Gothic tradition furnishes "a language for perceiving and presenting the irrational, the exceptional, and unexplainable."

1107. Mitchell, Giles. "Incest, Demonism, and Death in Wuthering Heights," Literature and Psychology, 23 (1973): 27-36.

Investigates the motives of Heathcliff and Cathy as they involve sexual repression. "Incestuous desire and guilt rule the unconscious feelings that Cathy and Heathcliff have for each other and these feelings in turn are related to Heathcliff's demonism, vampirism, lycanthropy, necrophilia, sadism, and satanism."

1108. Moers, Ellen. "Female Gothic: Monsters, Goblins, Freaks," New York Review of Books, April 4, 1974, pp. 35-39.

On Emily Brontë's Wuthering Heights and Christina Rossetti's Goblin Market (1862). The female Gothic is a consequence of a terrifying childhood. "To hold anxiety up to the Gothic mirror of the imagination may well be more common in the writing of women than men. The savagery of girlhood accounts in part for the persistence of the Gothic mode into our own time."

1109. Onochie, B. C. "Changing Expressions in English Fiction from The Castle of Otranto to Wuthering Heights." (See 0139)

1110. Patterson, Charles I., Jr. "Empathy and the Daemonic in Wuthering Heights," in The English Novel in the Nineteenth Century: Essays on Literary Mediation of Human Values, ed. George Goodin. Urban, IL: Illinois University Press, 1972, pp. 81-96.

As projected through Heathcliff, the demonic signifies the repressed desires of our inner nature. Although it is most evident in Heathcliff, the demonic imbues all of the characters of Wuthering Heights.

1111. Slattery, Eugene E. M. "The Brontës: Refined Gothic," Unisa English Studies, 12, Number 3 (1974): 24-27.

Contrasts Emily's sense of Gothic with Charlotte's refinements. Gothic narrative in Jane Eyre conforms to more conventional Gothic patterns since Charlotte Brontë presents all events through a single voice. She also "reshapes the Gothic genre by using symbolism which calls for a mature and complicated response." In contrast, Emily adopts a non-conventional Gothic narrative by using "two main narrators and a number of 'tertiary' narrators who all play a part in the events they relate."

1112. Thur, Robert. "Longing for Union: The Doppelgänger in Wuthering Heights and Frankenstein." (See 2297)

1113. Twitchell, James. "Heathcliff as Vampire," Southern Humanities Review, 11 (1977): 355-362.

Relates Heathcliff's physical and mental characteristics to the traits and behavior of the vampire. These include his red hair, his nocturnal habits, and his cannibalistic view of love.

1114. Winsor, Dorothy A. "The Continuity of the Gothic: The Gothic Novels of Charlotte Brontë, Emily Brontë, and Iris Murdoch." (See 1122)

42. Charlotte Brontë (1816-1855)

1115. Bushnell, Nelson S. "Artistic Economy in Jane Eyre: A Contrast with The Old Manor House," English Language Notes, 5 (1968): 197-202.

Suggests that Charlotte Smith's mildly Gothic Old Manor House (1793) is a visible source for Thornfield Hall, Rochester, and Jane Eyre's anxieties, but provides almost no direct proof that Charlotte Brontë had Charlotte Smith in mind. The voice and mind of Jane Eyre lend artistic structure to the story.

1116. Heilman, R. B. "Charlotte Brontë's 'New Gothic,'" in Victorian Literature: Modern Essays in Criticism, ed. Austin Wright. Oxford University Press, 1961, pp. 71-85; rpt. in From Jane Austen to Joseph Conrad: Essays Collected in Memory of James T. Hillhouse, eds. Robert C. Rathburn and Martin Steinmann, Jr. Minneapolis, MN: Minnesota University Press, 1958, pp. 118-132.

Probably the best discussion of Charlotte Brontë's modifications of the Gothic in Jane Eyre, The Professor, and Shirley in which "Charlotte discovers a new dimension of Gothic." Heilman makes two fine points about her new Gothic: "She almost habitually

revises 'old' Gothic; the relatively crude mechanisms of fear, with an infusion of the anti-Gothic. The symbolic also modifies the Gothic, for it demands of the reader a more mature and complicated response than the relatively simple thrill or momentary intensity of feeling sought by primitive Gothic."

1117. Howells, Coral Ann. "The Presentation of Emotion in English Gothic Novels." (See 0094)

1118. Johnson, E.D.H. "'Daring the Dread Glance': Charlotte Brontë's Treatment of the Supernatural in Villette," Nineteenth Century Fiction, 20 (1966): 325-336.

Begins with the assertion that "The Gothic strain, at home in Jane Eyre, strikes an incongruous and discordant note in a novel so rigorously shaped to the demands of realism." But as in Jane Eyre, so in Villette; there is a point behind Charlotte Brontë's recourse to Gothicism. For the heroine, Lucy Snowe, "the full burden of the isolation which she has courted" is expressed Gothically. "The recurrent impulse to turn outward in search of fulfilment through experience is countered by periods of deliberate withdrawal during which the assimilation of the foregoing experience brings a painful excess of self-knowledge."

1119. Maddox, James H., Jr. "The Survival of Gothic Romance in the Nineteenth Century Novel: A Study of Scott, Charlotte Brontë, and Dickens." (See 0957)

1120. Riley, Michael. "Gothic Melodrama and Spiritual Romance: Vision and Fidelity in Two Versions of Jane Eyre," Literature/Film Quarterly, 3 (1975): 145-159.

Compares and contrasts two film versions of the novel. The Orson Welles-Joan Fontaine version is weighted with Gothic melodramatic effects.

1121. Slattery, Eugene E.M. "The Brontës: Refined Gothic." (See 1111)

1122. Winsor, Dorothy A. "The Continuity of the Gothic: The Gothic Novels of Charlotte Brontë, Emily Brontë, and Iris Murdoch," Dissertation Abstracts International, 40 (1980): 5882A (Wayne State University).

Treats the Gothic as a genre peculiar to the feminine consciousness. "Since Gothic conventions are particularly popular with women, they would seem to allow expression of a content and world view which are feminine. Examines the Gothic work of Charlotte Brontë (Jane Eyre and Villette), Emily Brontë (Wuthering Heights), and Iris Murdoch (The Bell, The Unicorn, The Time of the Angels) to show how the use of Gothic conventions has changed or remained the same as the novel has changed, as society has changed, and as women's lives have changed."

43. William Harrison Ainsworth (1805-1882)

1123. Faurot, Ruth M. "The Early Novels of William Harrison Ainsworth," Doctoral Dissertation, University of North Carolina, 1953.

Contains references to Ainsworth's residual Gothicism and his replication of Mrs. Radcliffe's work in such early novels as Rookwood (1834) and The Tower of London (1840).

1124. Ricks, Beatrice. "Characteristics of the Gothic Historical Novel in the Works of William Harrison Ainsworth," Doctoral Dissertation, University of Oklahoma, 1954.

Examines Ainsworth's prolongation of the Radcliffean tradition in the nineteenth-century historical novel. Has sections on Rookwood (1834), The Tower of London (1840), Old Saint Paul's (1841), Windsor Castle (1843), The Lancashire Witches (1848) and several other of Ainsworth's 39 novels, many of which carry strong reminders of Gothic method and technique.

1125. Weber, Carl J. "Ainsworth and Thomas Hardy," Review of English Studies, 17 (1941): 193-200.

Offers views on Ainsworth as a nineteenth-century Gothic revivalist in Rookwood, The Tower of London, and Windsor Castle. "Ainsworth began his career with the idea of reviving for a nineteenth-century public the terrors which had thrilled the readers of Mrs. Radcliffe."

44. Charles Dickens (1812-1870)

1126. Allen, M. L. "The Black Veil: Three Versions of a Symbol." (See 1639)

1127. Britton, Terry D. "From Ambivalence to Acquiescence: Studies in Gothic Metaphor." (See 1102)

1128. Coolidge, Archibald C., Jr. "Charles Dickens and Mrs. Radcliffe: A Farewell to Wilkie Collins," Dickensian, 58 (1962): 112-116.

Studies the Radcliffean strain in Dickens's books concentrating on Oliver Twist, Nicholas Nickleby, Old Curiosity Shop, and Barnaby Rudge. The Radcliffean strain is quite pronounced, almost a major stylistic feature of the early novels. Says that "the Gothic elements in Dickens's first few books may have been influenced by childhood memories, by the continued lessening public interest in Gothic stories, and by contemporary crime novels which used some Gothic elements."

1129. Cordery, Gareth. "The Gothic and the Sentimental in Charles Dickens," Dissertation Abstracts International, 36 (1975): 6697A (University of Wisconsin).

Analyzes six Dickens novels from the standpoint of the "Gothic spirit which informs Dickens's novels." The novels studied are Oliver Twist, Old Curiosity Shop, Martin Chuzzlewit, Dombey and Son, Great Expectations, and The Mystery of Edwin Drood. Concludes that "the novels are, in one sense, a dialogue between the Gothic and the sentimental modes, between the private and the public Dickens. The Gothic-grotesque is at once an artistic technique and a vision of the universe which enables Dickens to give expression to the complexity of human nature."

1130. Dunn, Richard J. "Aspects of a Novelist's Development: Dickens's Mastery of Horror and Terror," Doctoral Dissertation, Case-Western Reserve University, 1964.

Dickens's terror scenes, grotesque characters, and the horrors of metropolitan life derive in part from the Gothic tradition. Selects evidence of Dickens's enlightened use of Gothicism from the 14 finished novels and the unfinished Edwin Drood in which Dickens reverted to traditional Gothic mystery and the monastic setting.

1131. _____. "Dickens's Mastery of the Macabre," Dickens Studies, 1 (1965): 33-39.

By remaining aware of the purposes of his novels, Dickens was able to maintain control over the Gothic elements of his style and make them serve his purposes.

1132. Flower, Timothy F. "Charles Dickens and Gothic Fiction," Dissertation Abstracts International, 32 (1972): 6927A (Rutgers University).

Pursues the premise that "Dickens was particularly susceptible to the melodramas, penny dreadfuls, fairytales, ghost stories and Gothic novels he encountered as a boy." In his maturity as a writer, he remained "consistently Gothic in his strong interests in crime, prisons, supernaturalism, social problems, and the like."

1133. Jackson, Rosemary. "Dickens and the Gothic Tradition," Dissertation Abstracts International, 40 (1979): 4/99C (York University).

Measures Dickens's debt to all phases and forms of the Gothic as this debt appears in the social and moral labyrinths of Bleak House, Little Dorrit, and Our Mutual Friend.

1134. _____. "The Silenced Text: Shades of Gothic in Victorian Fiction." (See 2179)

1135. Jarrett, David. "The Fall of the House of Clennam: Gothic Conventions in Little Dorrit," Dickensian, 73 (1977): 155-161.

The sinister figure of Rigaud, the bureaucratic hell of the Circumlocution Office, the walls of the Marshalsea debtors' jail, the labyrinthine streets of fog-drenched London, the sorrows of Little Dorrit, and most distinctly, the architectural collapse of the decaying house of the Clennams are among the numerous examples of Gothic business in Dickens's novel.

1136. Kaplan, Fred. Dickens and Mesmerism: The Hidden Springs of Fiction. (See 2377)

1137. Kelly, Patrick J. "The Way of the Labyrinth: Mystery and Detection in the Novels of Charles Dickens," Dissertation Abstracts International, 41 (1980): 2613A-2614A (University of Toronto).

Sees Dickens as the natural successor of Godwin in detective fiction. "Dickens shares with Godwin a sense of the close relationship of detection and confession." Dickens is also the legatee of Mrs. Radcliffe's Gothic. "Dickens's atmosphere of mystery is achieved by his humanization of the supernatural. Three writers--Mrs. Ann Radcliffe, Sir Walter Scott, and Sir Arthur Conan Doyle--exemplify different ways of giving human significance to the supernatural."

1138. Kirkpatrick, Larry. "The Gothic Flame of Charles Dickens," Victorian Newsletter, 31 (1967): 20-24.

One of the best discussions of Dickens's affiliation with the Gothic. Sees most of Dickens's work as saturated with Gothicism. "While it is immediately obvious that Bleak House and Great Expectations owe a sizable debt to the Gothic tradition, it has not been generally remarked that other novels in the Dickens canon owe a debt equally as large." Concludes that Dickens "extended the psychic horrors of The Monk in Little Dorrit to portray an entire society imprisoned physically and spiritually by the social evils inherent therein. Much of Dickens's England is portrayed as a chamber of horrors, in particular the industrial complex which is likened to a mechanized haunted house."

1138A. Kostelnick, Charles. "Dickens's Quarrel with the Gothic: Ruskin, Durdles, and Edwin Drood," Dickens Studies Newsletter, 8 (1977): 104-108.

Studies the symbolism of the cathedral in Edwin Drood, which is "depicted and named as an oppressive and reactionary force that stifles progress." In this last novel, Dickens attacked the social and cultural contexts of the Gothic revival.

1139. Loe, Thomas Benjamin. "The Gothic Strain in the Victorian Novel: Four Studies." (See 1106)

1140. Maddox, James H., Jr. "The Survival of Gothic Romance in the Nineteenth Century Novel: A Study of Scott, Charlotte Brontë, and Dickens." (See 0957)

1141. Maxwell, Richard C., Jr. "G.W.M. Reynolds, Dickens, and The Mysteries of London". (See 2181)

1142. McMaster, R.D. "Dickens and the Horrific," Dalhousie Review, 38 (1958): 18-28.

A general study of Dickens's preferences for grotesque situations and characters together with his boyhood recollections of horrible tales told by his nurse.

1143. Perkins, George. "Death by Spontaneous Combustion in Marryat, Melville, Dickens, Zola, and Others." (See 2383)

1144. Ronald, Margaret A. "Functions of Setting in the Novel: From Mrs. Radcliffe to Charles Dickens." (See 0164)

1145. _____. Functions of Setting in the Novel: From Mrs. Radcliffe to Charles Dickens. (See 0165)

1146. _____. "Dickens' Gloomiest Gothic Castle," Dickens Studies Newsletter, 6 (1975): 71-75.

On Bleak House and its numerous affinities with the dark, labyrinthine world of Gothic romance. London's fog-choked streets, Krook's shop and Chesney Wold are all "rooms" in the gloomy castle of society as Dickens manipulates the Gothic to arouse a response "to the horrors of the modern urban environment."

1147. Senelick, Laurence. "Charles Dickens and 'The Tell-Tale Heart.'" (See 1606)

1148. Sucksmith, Harvey P. "The Secret of Immediacy: Dickens's Debt to the Tale of Terror in Blackwood's," Nineteenth Century Fiction, 26 (1971): 145-157.

Dickens's penchant for the gruesome, the sensational, and the preternatural came directly from his reading of Gothic tales in Blackwood's rather than a close familiarity with the Gothic novels of the eighteenth century. The Gothic tale found commonly in Blackwood's resembles Dickens's own formula of place and action in its "creating a realistic terror through precision of descriptive detail."

45. Edward Bulwer-Lytton (1803-1873)

1149. Bayer-Berenbaum, Linda. "The Haunters and the Haunted" or "The House and the Brain," in The Gothic Imagination: Expansion in Gothic Literature and Art. (See 0048)

1150. Dahl, Curtis. "Bulwer-Lytton and the School of Catastrophe," Philological Quarterly, 32 (1953): 428-442.

Alludes in passing to the influence of the Gothic novels and graveyard poetry on the formation of Bulwer-Lytton's vision of catastrophe in The Last Days of Pompeii. "The later eighteenth century following Burke's theories, had shown a taste for ruins, particularly ruins of the classical and biblical eras. It had also revelled in the horrors of the Gothic tales of terror."

1151. Kelly, Richard. "The Haunted House of Bulwer-Lytton," Studies in Short Fiction, 8 (1971): 581-587.

Studies Bulwer-Lytton's use of electricity. In the Gothic tale, "The Haunters and the Haunted," the scientifically minded narrator exorcises the haunters by uncovering the electromagnetic secret

of the house. By linking spirits to electric charges, Bulwer-Lytton attempts to reconcile faith with science.

1152. Pollin, Burton. "Bulwer-Lytton and 'The Tell-Tale Heart,'" American Notes & Queries, 4 (1965): 7-9.

A source note which proposes Bulwer-Lytton's "Monos and Daimonos" as providing detail for Poe's famous story.

1153. Scholer, William Charles. "Bulwer-Lytton and the Supernatural," Dissertation Abstracts International, 37 (1977): 6512A (University of Illinois at Urbana-Champaign).

Traces Bulwer-Lytton's precise affiliations with the Gothic tradition. Contains analyses of Falkland (1827), Godolphin (1833), The Last Days of Pompeii (1834), Zanoni (1842), A Strange Story (1861), and The Parisians (1873). "Documents the persistence of Bulwer-Lytton's interest in the supernatural, the development of his attitude toward the supernatural, and the maturation of his lifelong search for assurance of the actuality of a supernatural or spiritual order of being."

46. Wilkie Collins (1824-1889)

1154. Beetz, Kirk H. Wilkie Collins: An Annotated Bibliography. Metuchen, NJ: Scarecrow Press, 1978.

A guide to writings by and about Wilkie Collins. His extensive debt to the Gothic tradition as well as his career as a sensation novelist are reflected in the entries.

1155. Bleiler, E. F. Introduction to The Haunted Hotel by Wilkie Collins. (See 2160)

1156. Coolidge, Archibald C., Jr. "Charles Dickens and Mrs. Radcliffe: A Farewell to Wilkie Collins." (See 1128)

1157. Ellis, S. M. Wilkie Collins, Le Fanu, and Others. London: Constable, 1931.

Covers the literary careers of the two Victorian Gothicists in detail. Has special value for its estimate of Le Fanu and descriptions of how he devised his plots. Le Fanu was himself haunted by the recurrent nightmare of a house collapsing upon him.

1158. Heldman, James M., Jr. "Wilkie Collins and the Sensation Novel," Dissertation Abstracts, 28 (1968): 3637A-3638A (University of North Carolina).

On The Woman in White and The Moonstone. Calls the sensation novel a "romance of contemporary life. Wilkie Collins made significant contributions to both the critical basis and the writing of the sensation novel."

1159. Kendrick, Walter M. "The Sensationalism of The Woman in White," Nineteenth Century Fiction, 32 (1977): 18-35.

Designating The Woman in White "the first great 'novel of incident'" the essay concludes that the book, like so many of its Gothic predecessors, subordinates character to plot "which critics of the 1860's took to be the hallmark of sensationalism."

1160. Muller, C. H. "Victorian Sensationalism: The Short Stories of Wilkie Collins," Unisa English Studies, 11, Number 1 (1973): 12-24.

Comments on Collins's adaptation of Gothic themes in "A Terribly Strange Bed" and "The Double-Bedded Room" in which mounting terror shares a place beside psychological melodrama. "The prototype of these stories is the conventional Gothic ghost story in which a traveller is obliged to spend the night in a haunted chamber."

1161. Reierstad, Keith Brown. "The Demon in the House; Or, the Domestication of Gothic in the Novels of Wilkie Collins," Dissertation Abstracts International, 37 (1976): 2204A (University of Pennsylvania).

States its thesis as follows: "The sensation novels of Wilkie Collins are descendants of the Gothic novel, in both techniques and themes." Examines Mrs. Radcliffe's Mysteries of Udolpho and Bulwer-Lytton's Paul Clifford as models for Collins's Gothic fiction and concludes that "Collins adapted, changed, and developed Gothic themes and moral patterns and applied them, not to sensational goings-on in the Appenines, but to sensational goings-on in the Victorian domestic establishment."

1162. Van Thal, Herbert. Introduction to Tales of Terror and the Supernatural by Wilkie Collins. New York: Dover, 1970.

An edited collection of some of Collins's best Gothic work including "The Dream Woman" and "A Terribly Strange Bed."

47. Thomas Peckett Prest (1810-1879)

1163. Bleiler, E. F. Introduction to Varney the Vampyre: or, The Feast of Blood by James Malcolm Rymer or Thomas Peckett Prest. New York: Dover, 1972.

The introduction to this resuscitated Victorian blood takes up the problem of disputed or perhaps multiple authorship, assigning Varney to the busy pen of James Malcolm Rymer rather than Prest. Also explores the lower depths of the literary underworld which spawned Varney, a work which "probably did as much as any other book to create the adventure thriller on a lower level." Of Varney's place in the rise and fall of the Gothic novel, Bleiler concludes that "in terms of literary history, the penny dreadful was a vague form that included many evils, although basically it was a primitive adventure story. In part it continued the later phases of the Gothic novel, from which it obtained sentimentality and sensational supernaturalism."

1164. Varma, Devendra P. Introduction to Varney the Vampyre: or, The Feast of Blood by Thomas Peckett Prest, Foreword by Robert Bloch. New York: Arno Press, 1972.

One of the first reprints for the Arno Press series of Gothic novels, Varney is presented as the ne plus ultra example of the Victorian blood. While it is a Victorian "pulp" Gothic in the grossest commercial sense, it is also an important landmark in the evolution of the vampire story from Polidori's Vampyre (1819) to Stoker's famous Dracula (1897). Varma's introduction builds the vampire myth by following its trail eastward to East European and oriental origins.

48. Joseph Sheridan Le Fanu (1814-1873)

1165. Bayer-Berenbaum, Linda. "The Expansion of Consciousness in Gothic Literature and Art." (See 0047)

1166. Begnal, Michael H. Joseph Sheridan Le Fanu. Lewisburg, PA: Bucknell University Press; Irish Writers Series, 1971.

Places Le Fanu's work in a native Gothic tradition and examines his writing not as particularly Irish in character but about "men in an Irish situation." Le Fanu broadened the scope and appeal of Irish literature beyond where its earlier great proponent, Charles Lever, had left it.

1167. Bowen, Elizabeth. Introduction to Uncle Silas: A Tale of Bartram Haugh by Joseph Sheridan Le Fanu. London: Cresset Press, 1947.

Gives a satisfactory short biography of Le Fanu and outlines his methods as a disciple of the school of terror. Le Fanu's sense of the supernatural is so matter-of-fact as to enhance its terrible effect. The author is herself a writer of supernatural tales in the collection The Cat Jumps.

1168. Browne, Nelson. Sheridan Le Fanu. London: Arthur Barker, 1951.

A careful, provocative, and possibly authoritative biography of Joseph Sheridan Le Fanu. Has an excellent appendix containing checklists of the novels, short stories, and reprintings. Describes Le Fanu's Gothic imagination as "one and the same time lively and reflective."

1169. Brownell, David. "Wicked Dreams: The World of Sheridan Le Fanu," Armchair Detective, 9 (1976): 191-197.

On Le Fanu's Gothic vision in "Green Tea," Uncle Silas, "The Dead Sexton," and other works.

1170. Cooley, Leo P. "Joseph Sheridan Le Fanu: The Struggle of an Irish Imagination," Dissertation Abstracts International, 30 (1970): 3453A-3454A (New York University).

"The study intends to illuminate Le Fanu's imaginative struggle to come to terms with the Irish experience and to allow the complex, unnerving, but strangely consistent geography of his mind to emerge." Chapter 4, "The History of Nightmare," and Chapter 5, "A Churchyard Laugh," relate Le Fanu's Gothic to "the problem of the anarchic will."

1171. Denman, Peter. "Le Fanu and Stoker: A Probable Connection," Eire-Ireland, 9 (Autumn, 1974): 152-158.

Le Fanu's vampire tale Carmilla directly influenced his countryman Bram Stoker's Dracula.

1172. Edens, Walter Eugene. "Joseph Sheridan Le Fanu: A Minor Victorian and His Publisher," Dissertation Abstracts, 24 (1963): 725-726 (University of Illinois).

Discusses the eight novels serialized in The Dublin University Magazine and offers the opinion that "Le Fanu's conception of fiction as dramatic vignettes was more compatible with the short story form than the novel. Le Fanu fitted his work to the commercial demands for literature during the nineteenth century vogue of melodramatic novels of crime and terror."

1173. Ellis, S. M. Wilkie Collins, Le Fanu, and Others. (See 1157)

1174. Franzetti, Jack P. "A Study of the Preternatural Fiction of Sheridan Le Fanu and its Impact upon the Tales of Dr. Montague Rhodes James," Doctoral Dissertation, St. John's University, 1956.

Both an influence study and a critical interpretation of Le Fanu's fiction, the dissertation shows how M. R. James's horrific pieces are filled with echoes of Le Fanu's sinister settings and haunted minds. The Le Fanu influence is particularly evident in James's "Count Magnus," a tale of forbidden pursuits and tentacled visitors from the other side.

1175. Kenton, Edna. "A Forgotten Creator of Ghosts," Bookman, 69 (1929): 528-534.

A modern appreciation of Le Fanu's Gothic skill. The story, "Green Tea," is singled out as one of the great tales of terror in the English tradition.

1176. Lougheed, W. C. "An Addition to the Le Fanu Bibliography," Notes & Queries, 209 (1964): 224.

Identifies an unsigned story, "The Fatal Bride," appearing in The Dublin University Magazine (1848) as probably by Le Fanu.

1177. Lozes, Jean. "Joseph Sheridan Le Fanu, prince d l'invisible au 'grand siècle' des vampires," Caliban, 16 (1979): 53-63; Rpt. and trans. in The Irish Short Story, eds. Patrick Rafroidi and Terence Brown. Atlantic Highlands, NJ: Humanities Press, 1979, pp. 91-101.

Translation: "Joseph Sheridan Le Fanu, Prince of the Invisible in the 'Grand Century' of Vampires." Discusses the special

categories of the Gothic to which the vampire tale Carmilla (1871) belongs. Le Fanu specialized in the subtle portrayal of forbidden erotic impulses.

1178. McCormack, W. J. "Swedenborgianism as Structure in Le Fanu's Uncle Silas," Long Room (Bulletin of the Library of Trinity College, Dublin), 6 (Autumn, 1972): 23-29.

Examines the symbolic structure of Le Fanu's Victorian Gothic according to the theosophic system of Emanuel Swedenborg. Mysticism and man's approximation of God as well as the distinct but related worlds of the spirit and nature underlie the structure of Uncle Silas.

1179. _____. Sheridan Le Fanu and Victorian Ireland. Oxford and New York: Oxford University Press, 1980.

Relates Le Fanu's numerous novels and short stories to social and political distresses in nineteenth-century Ireland, but almost totally ignores the Irish writer's potent Gothicism. The political thesis is that "images of exile and a concern for the past dominate all of Le Fanu's sensational fiction."

1179A. Misner, Lucienne. "Joseph Sheridan, Le Fanu's Uncle Silas and the Tradition of Fantastic Literature," Doctoral Dissertation, University of Strasbourg, 1969.

Mentions Le Fanu's reliance upon the Gothic tradition as part of the heritage of fantasy and folklore which he drew upon in writing Uncle Silas.

1180. Nalecz-Wojtczak, Jolanta. "Uncle Silas: A Link Between the Gothic Romance and the Detective Novel in England," Studia Anglica Posnaniensia: An International Review of English Studies, 12 (1980): 157-167.

Associates Le Fanu's mid-Victorian Gothic masterpiece with the emergent detective fiction of Wilkie Collins, Poe, Dickens, and others and regards Le Fanu as the "link" between Gothic mystery and tales of detection.

1181. Shroyer, Frederick B. "A Critical Survey of Representative Works by Joseph Sheridan Le Fanu and Critical Comments Upon His Works," Doctoral Dissertation, University of Southern California, 1955.

A good basic study of Le Fanu's place in the Gothic tradition, his extensive production in the veins of terror and horror, and his continuing influence on the Gothic tale.

1182. _____. Introduction to Uncle Silas: A Tale of Bartram Haugh by J. S. Le Fanu. New York: Dover, 1966, pp. v-xiii.

Reviews Le Fanu's literary career which included 14 published novels, many of them genuine Gaelic Gothics. In Shroyer's opinion, "Uncle Silas continues to serve diabolically well to chill the reader's psychic bones. It is simply one of the most effective, gripping novels of terror--a true Gothic novel--ever written."

1183. Sullivan, John R., Jr. "The English Ghost Story from Le

Fanu to Blackwood," Dissertation Abstracts International, 39 (1978): 2265A (Columbia University).

Postulates that "rather than affirming stable religious values, the ghost stories of the period represent an early version of modern absurdist fiction." Regards Le Fanu's "Green Tea" as the "ultimate horror tale. In his refusal to provide a revenge motive, an allegorical resolution or a comforting moral, Le Fanu is closer to Kafka and Conrad than to his Victorian contemporaries." Also has material on M. R. James, Walter De La Mare, H. R. Wakefield, L. P. Hartley, R. H. Malden, E. G. Swain, and Algernon Blackwood.

1184. _____. "Le Fanu's Chilling Creations," New York Times Book Review, September 21, 1975, pp. 39-40.

Praises Le Fanu's modernity and comments on Uncle Silas, "Green Tea," and "The Ghost and the Bone Setter." Says that "there is a quality of threatening inscrutability in Le Fanu which injects even his non-apparitional tales with a dark stream of supernatural horror."

1185. _____. Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood. (See 2190)

1186. Veeder, William. "'Carmilla': The Arts of Repression," Texas Studies in Literature and Language, 22 (1980): 197-223.

A psycho-cultural interpretation of Carmilla (1871) which argues that the encounters between the amorous vampire and Laura are symbolic expressions of the violation of the rigid sexual taboos of the times.

1187. Wilson, Colin. The Strength to Dream. (See 2442)

49. Montague Rhodes James (1862-1936)

1188. Bleiler, E. F. Introduction to Ghost Stories of an Antiquary by Montague Rhodes James. New York: Dover, 1971, pp. 3-7.

Introduces eight classic tales of terror and suspense by the Edwardian Gothicist. Included are "The Mezzotint" and "Number Thirteen."

1189. Cox, J. Randolph. "Montague Rhodes James: An Annotated Bibliography of Writings About Him," English Literature in Transition (1880-1920), 12 (1969): 203-211.

A checklist of supplementary material about James. Updated by nine new items in ELT, 17 (1974).

1190. _____. "Ghostly Antiquary: The Stories of Montague Rhodes James," English Literature in Transition (1880-1920), 12 (1969): 197-202.

A sound critical survey including discussions of "The Mezzotint," "Oh, Whistle and I'll Come to You, My Lad," "The Rose Garden" and others.

1191. Franzetti, Jack P. "A Study of the Preternatural Fiction of Sheridan Le Fanu and Its Impact upon the Tales of Dr. Montague Rhodes James." (See 1174)

1192. Haining, Peter. The M.R. James Book of the Supernatural. London: Foulsham, 1979.
A collection of M.R. James's best work.

1193. Lubbock, Samuel Guerney. A Memoir of Montague Rhodes James. With a List of His Writings by A. L. Scholfield. Cambridge, England: Cambridge University Press, 1939.
Bibliographically and biographically an excellent researcher's tool. Written shortly after James's death in 1936. Not useful, however, for any criticism of James's ghost stories.

1194. Russell, Samuel D. "Irony and Horror: The Art of M.R. James," Haunted: Studies in Gothic Fiction, 1, Number 3 (1969): 96-106.
Evaluates James's Gothic tone. Subtle, underplayed, and ironically delicate would seem to be the key ingredients in the Jamesian horror story in which typically the specter of the past haunts the present.

1195. Wilson, Colin. The Strength to Dream. (See 2442)

50. Arthur Machen (1863-1947)

1196. Batchlor, John. "Arthur Machen's The Hill of Dreams," Journal of the Eighteen Nineties Society, 8 (1978): 3-10.
A revaluation of Machen's novel of historical fantasy in which a dreamy Welsh youth regresses by way of time displacement from the insipid modern world back into the excitement of Roman Britain. The Protagonist, Lucian Taylor, seeks artistic self-realization through Pater's aesthetic theories.

1197. Cassazza, Alice C. "Arthur Machen's Treatment of the Occult and a Consideration of Its Reception in England and America," Dissertation Abstracts International, 32 (1971): 2633A-2634A (University of Southern California).
Indicates the extensive treatment of the occult in both the fiction and non-fiction, saying that the occult "was presented to simulate actual events as in 'The White Powder' (1895). It was also used symbolically as in The Hill of Dreams (1907)."

1198. Danielson, Henry. Arthur Machen: A Bibliography, Introduction by Henry Savage. Ann Arbor, MI: Plutarch, 1971.
Lists Machen's works and ranks as the original primary bibliography in the field. First published in 1923.

1199. Letson, Russell Francis, Jr. "The Approaches to Mystery: The Fantasies of Arthur Machen and Algernon Blackwood," Disserta-

tion Abstracts International, 36 (1976): 8047A (Southern Illinois University).

Studies the relationship of the two writers in an attempt to find "more useful 'generic' labels than 'ghost story' and 'horror story' for their work." Proposes a new term for their kind of fantasy: "the encounter-with-otherness story, a category of fiction which is centrally concerned with the meeting of ordinary and extraordinary realities, and the effects of this meeting on men."

1200. Soula, Jean-Pierre. "Du Féerique au fantastique chez Arthur Machen," Caliban, 16 (1979): 121-130.

Translation: "From the Enchanting to the Fantastic in the Works of Arthur Machen." Survey of these elements and other Gothic features in Machen's The Hill of Dreams, The Great God Pan, and others.

1201. Starrett, Vincent. Arthur Machen: A Novelist of Ecstasy and Sin. Chicago: M. Hill, 1918.

Early twentieth-century biographical study of Machen. Only marginal to Machen's Gothic tendencies.

1202. Stern, Philip Van Doren. Introduction to Tales of Horror and the Supernatural by Arthur Machen. New York: Alfred A. Knopf, 1948.

Recognizes the Gothic heritage in Machen and comments on the fantasy qualities of The Hill of Dreams.

1203. Sweetser, Wesley D. "Arthur Machen: A Bibliography of Writings About Him," English Literature in Transition (1880-1920), 11 (1968): 1-33.

An enumerative bibliography of secondary sources. Updated by three additional items in ELT, 17 (1974).

1204. _____. "Arthur Machen," English Literature in Transition (1880-1920), 18 (1975): 62-63.

Additional secondary bibliography on Machen. (See 1203)

51. Thomas Hardy (1840-1928)

1205. Gerber, Helmut E. and W. Eugene Davis. Thomas Hardy: An Annotated Bibliography of Writings About Him. Dekalb, IL: Northern Illinois University Press, 1973.

Has become the standard bibliographic reference on Hardy and his critics.

1206. Jones, Joseph. "Desperate Remedies and the Victorian Sensation Novel," Nineteenth Century Fiction, 20 (1965): 35-50.

Analyzes Hardy's first published novel (1871) as a derivative of the sensation novel of the 1850s and 1860s. "Once Hardy is irrevocably committed to a sensation novel, the vitality inherent in

his own tragic vision is lost. The simplification of melodrama replaces the vital complexity of the Hardyean drama."

1207. Loe, Thomas Benjamin. "The Gothic Strain in the Victorian Novel: Four Studies." (See 1106)

1208. May, Charles E. "Hardy's Diabolical Dames: A Generic Consideration," Genre, 8 (1974): 307-321.

Considers Eustacia Vye of The Return of the Native along with other dark, fatal, demonic heroines in the Hardy cast. The femme fatal figure has roots in the Gothic villainess in novels such as The Monk and The Abbess.

1209. Moore, Kevin Z. "The Poet Within the Architect's Ring: Desperate Remedies, Hardy's Hybrid-Detective Gothic Narrative," Studies in the Novel, 14 (1982): 31-42.

On Hardy's earliest novel and its melodramatic-Gothic qualities. Also deals with Hardy's sense of structure and dark fate.

1210. Saagpakk, Paul F. "A Survey in Psychopathology in British Literature from Shakespeare to Hardy." (See 0170)

1211. Scott, James Frazier. "The Gothic Element in the Fiction of Thomas Hardy," Dissertation Abstracts, 21 (1961): 1556.

Hardy knew the Gothic via the work of Scott and Ainsworth. Argues "the relevance of the term 'Gothic' to the discussion of Hardy's fiction on the grounds that reference to this tradition helps to define the unique poetic quality of Hardy's 'sensationalism.'" Concludes that "the formal qualities of Gothic fiction suggested to Hardy a philosophic dispensation consistent with his own comprehension of cosmic irrationality."

1212. _____. "Thomas Hardy's Use of the Gothic: An Examination of Five Representative Works," Nineteenth Century Fiction, 17 (1963): 363-380.

It was Lord David Cecil who originally referred to the Gothic quality of Hardy's sensibility. Scott's essay extends Cecil's generalization "by identifying the Gothic elements in Hardy's minor fiction." As for the suitability of Gothic tone and climax to Hardy's satires of circumstance and brutal fate, Scott comments as follows: "The brooding insistence of Gothic fiction upon the mischances and caprices of destiny consorts well with Hardy's painful sensitivity to the fits and turns of nature's purblind doomsters. Like the protagonists of Gothic Romance, Hardy's protagonists are baffled and mocked by forces beyond their comprehension or control."

1213. Weber, Carl J. "Ainsworth and Thomas Hardy." (See 1125)

52. Bram Stoker (1847-1912)

1214. Astle, Richard S. "Dracula as Totemic Monster: Lacan,

Freud, Oedipus and History," Sub-stance, 25 (1980): 98-105.

A far-ranging psychiatric and religious inquest which considers the horrors of Dracula in the light of primitive rites of initiation, blood sacrifice and the incest motif. Whether Stoker's novel can survive so much anthropology and psychology and still remain a successful thriller is dubious.

1215. Ayles, Daphne. "The Two Worlds of Bram Stoker," Dublin Magazine, 9 (Winter-Spring, 1971-1972): 62-66.

Stoker's "two worlds" are his sphere as writer and the opposite sphere as businessman, lawyer, and theatrical broker. Stoker's practical career proved useful to his literary life.

1216. Bentley, C. F. "The Monster in the Bedroom: Sexual Symbolism in Bram Stoker's Dracula," Literature and Psychology, 22 (1972): 27-34.

A somewhat extreme but also fascinating psycho-sexual interpretation of Dracula which considers the novel's seminal suggestiveness. "Blood is consistently equated with semen and Dracula's attacks on women are disguised rape. The variations of the vampiric attack have multiple meanings: masturbatory fantasy or erotic dream, fellatio, and menstruation are all implied."

1217. Bierman, Joseph. "Dracula: Prolonged Childhood Illness, and the Oral Triad," American Imago, 29 (1972): 186-198.

A heavily psycho-sexual reading of Dracula which draws upon Bertram D. Lewin's concept of the oral triad in The Psychoanalysis of Elation. As a child, Bram Stoker was phlebotomized or bled and also observed his brother breast feeding. These experiences manifest themselves in Dracula, a book which concerns itself with fraternal aggression in the desire to eat, to be eaten, and to sleep.

1218. _____. "The Genesis and Dating of Dracula from Bram Stoker's Working Notes," Notes & Queries, 24 (1977): 39-41.

Stoker's notes may be located in the Rosenbach Foundation Collection in Philadelphia. While writing Dracula, he read E. de Laskowska Gerard's essay, "Transylvanian Superstitions" and William Wilkinson's Account of the Principalities of Wallachia and Moldavia (1820).

1219. Blinderman, Charles S. "Vampurella: Darwin and Count Dracula," Massachusetts Review, 21 (1980): 411-428.

Explores Stoker's concept of the Darwinian superman in Dracula. Dracula himself is a perverted embodiment of Darwinian materialism as he exalts flesh over spirit. Considered philosophically, the book is a "speculation on the effect of basing morals on materialism."

1220. Carlsen, M. M. "What Stoker Saw: An Introduction to the Literary Vampire," Folklore Forum, 10, Number 2 (1977): 26-32.

A short history and prolegomenon to vampire literature and folk beliefs. Discusses the sources of Dracula and presents a check-

list for distinguishing between literary vampires and their folkloristic prototypes and relatives.

1221. Clements, William M. "Formula as Genre in Popular Horror Literature," Research Studies, 49 (1981): 116-123.
On the plotting and characterization of Stoker's Dracula as an outstanding example of the criteria and expectations of late-Victorian sensation fiction.

1222. Demetrakopoulos, Stephanie. "Feminism, Sex Role Exchanges, and Other Subliminal Fantasies in Bram Stoker's Dracula," Frontiers: Journal of Women's Studies, 2, Number 3 (1977): 104-113.
As the essay's title declares, an explicitly feminist reading of Dracula. When Dracula vampirizes various women in the novel, he also masculinizes them.

1223. Denman, Peter. "Le Fanu and Stoker: A Probable Connection." (See 1171)

1224. Farson, Daniel. The Man Who Wrote Dracula: A Biography of Bram Stoker. London: Joseph, 1974; Rpt. New York: St. Martin's Press, 1976.
A popular biography of Stoker by Stoker's grandnephew. Farson's portrait counters the normalized picture of Stoker given by Harry Ludlam (see 1234). Includes chapters on "Vampirism in Literature," "The Dracula Industry," and "The Sexual Impulse." In wending his way through the cluttered field of vampire folklore and literary skulduggery on the subject, "Bram Stoker's triumph was that he managed to co-ordinate the most interesting themes and present them more compellingly than before."

1225. Florescu, Radu and Raymond McNally. In Search of Dracula: A True History of Dracula and the Vampire Legends. Greenwich, CT: New York Graphic Society, 1973.
An account of Vlad Tepes or Vlad the Impaler, prince of Wallachia. Locates Dracula's castle, discusses the fate of his corpse, analyzes the sadistic dementia of Vlad. Vlad was one source figure for Stoker. The reviewer in Harper's wrote of the study: "In research method, McNally and Florescu have relied heavily on oral tradition gleaned from the peasants of modern Transylvania and on firsthand archeological evidence."

1226. Fry, Carrol. "Fictional Conventions and Sexuality in Dracula," Victorian Newsletter, 42 (1972): 20-22.
Brief note on the theme of sexual repression in Dracula. Even as late as 1897, explicit presentation of sexuality was still a fictional taboo.

1227. Gattegno, Jean. "Folie, croyance, et fantastique dans Dracula," Littérature, 8 (1972): 72-83.
Translation: "Madness, Belief, and the Fantastic in Dracula." A clinical reading of the novel's primary symbols. Madness, belief, and fantasy are projected symbolically through the characters

of Harker, Van Helsing, Lucy Westenra, and the vampire count himself.

1228. Griffin, Gail B. "'Your Girls That You All Love Are Mine"': Dracula and Victorian Male Sexual Imagination," International Journal of Women's Studies, 3 (1980): 454-465.

Comments upon masculine aggressiveness and feminine submissiveness and the desire to dominate and to be dominated as these themes of the secret self are reflected in the murky mirror of Stoker's novel. But whether Dracula should be read, as many feminists are reading it, as a clandestine treatise on sexual repression is debatable.

1229. Hatlen, Burton. "The Return of the Repressed/Oppressed in Bram Stoker's Dracula," Minnesota Review, 15 (1980): 80-97.

A psychological interpretation of Dracula with heavy emphasis on explaining the sado-masochistic components of vampire assault. Freudian readings of Stoker's novel now dominate all critical approaches but these readings concentrate on a subtext and overlook the power of the book as a Victorian thriller and chiller.

1230. Hennelly, Mark M., Jr. "Dracula: The Gnostic Quest and Victorian Wasteland," English Literature in Transition (1880-1920), 20 (1977): 13-25; Rpt. in Literature of the Occult: A Collection of Critical Essays, ed. Peter Messent. Englewood Cliffs, NJ: Prentice-Hall, 1981, 139-155.

Reads Dracula "as a drama of conflicting epistemologies" and accords to Stoker's book the status of late Victorian Gothic. "Besides being a masterpiece of Gothicism (which itself is ultimately concerned with the problem of belief in the Demiurge), Dracula is an allegory of rival epistemologies in quest of a gnosis which will rehabilitate the Victorian wasteland."

1231. Irwin, Eric. "Dracula's Friends and Forerunners," Quadrant, 135 (1978): 42-44.

Short, general survey of the impact of Stoker's novel on other writers of the nineties and after. Gives a little history of literary vampirism.

1232. Kerouac, Jack. "Nosferatu." (See 2482)

1233. Kirtley, Basil F. "Dracula, the Monastic Chronicles and Slavic Folklore," Midwest Folklore, 6 (1956): 133-139.

A source study of Transylvanian superstitions and legends which inspired Stoker's novel.

1234. Ludlam, Harry. A Biography of Dracula: The Life Story of Bram Stoker. London: Fireside Press of W. Foulsham, 1962.

A popular biography of Stoker which normalizes his portrait as an eminent and robust Victorian--lawyer, friend and stage manager to the actor Henry Irving, and author of "a single fantastic book," Dracula. Ludlam includes chapters on "Dracula as a Play: The Horror Trail of Hamilton Deane," "Dracula as a Film: The Man

Who Took Dracula to the Grave," and a critically superficial epilogue called "The Last of the Gothic Romances," which sums up the history of the Gothic novel and discusses its transformation into the Victorian vampire romance.

1235. MacGillivray, Royce. "Dracula: Bram Stoker's Spoiled Masterpiece," Queen's Quarterly, 79 (1972): 518-527.

Although Dracula is a horror novel, it is also more than a mere thriller--or at least tries to be. It can also lay claim to being "a well written novel based on themes of alienation and murderous parent-child conflict." But by failing to bring full characterization to the secondary characters Stoker thereby spoiled his masterpiece.

1236. McNally, Raymond. Dracula: A Biography of Vlad the Impaler, 1431-1476. New York: Hawthorn Books, 1973.

A recapitulation of material already published in Florescu and McNally (see 1225). Gives a gruesome and graphic account of Wallachia's answer to Russia's Ivan the Terrible. Vlad was not a vampire himself, but in the annals of colossal sadism and mass torture he was apparently everything else, and he did serve as a source figure for Stoker's bloodsucking count.

1237. _____. The Essential Dracula. New York: Mayflower Books, 1979.

1238. Murphy, Brian. "The Nightmare of the Dark: The Gothic Legacy of Count Dracula," Odyssey: A Journal of the Humanities, 1, Number 2 (1976): 9-15.

Traces the literary shadow of Dracula as it has been cast over modern Gothic fiction. The Gothic legacy is evident in the proliferation of vampire stories and a tradition of vampire films as old as the cinema itself.

1239. Nandris, Grigore. "The Historical Dracula: The Theme of His Legend in the Western and in the Eastern Literatures of Europe," Comparative Literature Studies, 3 (1966): 367-396.

Probably the best source study of the historical basis for Stoker's novel. Links Dracula with Vlad V, nicknamed "Dracula" or little devil. Points out that "vampirism is a kind of twilight borderland where religious and psycho-pathological motives intermingle. Ambivalence is the keynote. The Vampire count, centuries old, is a father-figure of enormous potency." One reason for the novel's success was because "memories of Londoners at the time of Dracula's gestation were haunted by the horror of the undetected murders of women by the criminal sex maniac, Jack the Ripper of the 1880's."

1240. Oinas, Felix J. "East European Vampires & Dracula," Journal of Popular Culture, 16 (1982): 108-116.

A survey of the slavic origins of many of Bram Stoker's ideas in Dracula. Treats the habits and habitat of vampires, methods of extermination, and the central place of Vlad Tepes in East Euro-

pean vampire legendry. Tells us that "the tyrant Dracula (Vlad) originally had no connections with vampirism, but was converted into a vampire by an Irish author, Bram Stoker."

1241. Pattison, Barrie. The Seal of Dracula. (See 2491)

1242. Riccardo, Martin. Vampires Unearthed. (See 2340)

1243. Ronay, Gabriel. The Dracula Myth. London: W. H. Allen, 1972; Alternate Title, The Truth About Dracula. New York: Stein and Day, 1972.
Caters to the popular Dracula cult. Covers Transylvanian legends and folklore basis for Stoker's novel.

1244. Roth, Lane. "Dracula Meets the Zeitgeist: Nosferatu as Film Adaptation." (See 2496)

1245. Roth, Phyllis A. "Suddenly Sexual Women in Bram Stoker's Dracula," Literature and Psychology, 27 (1977): 113-121.
Discusses the erotic enlightenment of Minna Murray and Lucy Westenra. Vampirism is a disguised sexual metaphor for Victorian feminine longings.

1246. Senf, Carol A. "Dracula: The Unseen Face in the Mirror," Journal of Narrative Technique, 9 (1979): 160-170.
Reads Dracula as a parable of loss of identity. Because of shifting epistolary perspectives in the book, the vampire's evil hegemony suggests a variety of identities while the imagelessness of the vampire in the mirror reflects the theme of loss of identity.

1247. Stein, Gérard. "Dracula, ou la circulation du 'sang,'" Littérature, 8 (1972): 84-99.
Translation: "Dracula, or the Circulation of the Blood." On the popularity of Dracula and its literary descendants in France.

1248. Stewart-Gordon, James. "Durable Dracula--Beloved Fiend of the Horror Circuit," Reader's Digest, November, 1975, pp. 49-56.
The currency of Dracula as a cult character and the blending of Stoker's immortal character with Bela Lugosi's face, cloak, and voice attest to our affection for and attachment to this durable hero of the horror circuit.

1249. Thornburg, Thomas R. "The Quester and the Castle: The Gothic Novel as Myth, With Special Reference to Bram Stoker's Dracula." (See 0191)

1250. Todd, Janet. "Class-ic Vampire." (See 2501)

1251. Walsh, Thomas P. "Dracula: Logos and Myth," Research Studies, 47 (1979): 229-237.
Assembles and estimates the sources and criticism of Stoker's novel, studies its power as myth of domination and decay, and speculates about the motives for the appeal of a vampire novel as Victorianism broke up.

1252. Wasson, Richard. "The Politics of Dracula," English Literature in Transition (1880-1920), 9 (1966): 24-27.
Since the time period of the novel is the high noon of empire and since the action of the novel moves from eastern Europe to Great Britain, Dracula must have some strong political significance for the age of imperialism with its cultural oppression and material guilt. Dracula himself attempts to establish a vampire empire, a gruesome caricature of British political behavior during the Victorian age.

1253. Weissman, Judith. "Women and Vampires: Dracula as a Victorian Novel," Midwest Quarterly: A Journal of Contemporary Thought, 18 (1977): 392-405.
Reads Dracula as "a dramatization of male anxieties over women who are too sexual." Vampirism is itself a Victorian metaphor for unbridled sexual power. Hence, the non-vampiristic males of the novel, Harker, Van Helsing, and others, seek to control their sexuality in their search to destroy Dracula.

1254. Wolf, Leonard. A Dream of Dracula: In Search of the Living Dead. Boston: Little, Brown, 1972.
A sensational and superficial account of contemporary Gothicism, the Dracula industry, the psycho-sexual nature of the vampire theme, and Stoker's prominence as a reworker of vampire legendry. The chapter "The Gothic Novel and the Sleep of Reason" (pp. 135-170) contains random comments on Mary Shelley, Walpole, Lewis, and Radcliffe.

1254A. Wood, Robin. "Burying the Undead; The Use and Obsolescence of Count Dracula." (See 2508)

53. Oscar Wilde (1854-1900)

1255. Poteet, Lewis J. "Dorian Gray and the Gothic Novel," Modern Fiction Studies, 17 (1971): 239-248.
Since C.R. Maturin was Wilde's uncle, "the Gothic novel that was most likely to be on his mind when he wrote Dorian Gray was Melmoth the Wanderer." From Melmoth and from his familiarity with other Gothic sources, Wilde took "the radical bifurcation of nature and art; he puts to original uses the Gothic novelist's conventional plot pattern in which an innocent child of nature is corrupted by the artificialities of society."

54. Robert Louis Stevenson (1850-1894)

1256. Beach, Joseph Warren. "The Sources of Stevenson's 'Bottle Imp,'" Modern Language Notes, 25 (1910): 12-18.

The source study identifies "a popular actor and stage manager in the two or three decades preceding the birth of Stevenson, Richard John Smith. In 1828, he made a success of another burletta or 'melodramatic romance' played at several different London theatres. This was The Bottle Imp, the immediate source of Stevenson's tale."

1257. Eigner, Edwin Moss. "The Double in the Fiction of R. L. Stevenson," Dissertation Abstracts, 24 (1963): 741-742.

Contains commentary on Dr. Jekyll and Mr. Hyde, certainly the most famous story of the double life in Victorian fiction. Also points out the occurrence of the motif elsewhere in Stevenson's work.

1258. Hennelly, Mark M., Jr. "Stevenson's 'Silent Symbols' of the 'Fatal Crossroads' in Dr. Jekyll and Mr. Hyde," Gothic: The Review of Supernatural Horror Fiction, 1 (1979): 10-16.

Assumes a Jungian approach to modern investigation of Stevenson's most famous Gothic story. Sees the symbolism of Dr. Jekyll and Mr. Hyde as a "commentary on the ambivalent nature of 'life' and 'self'-consciousness, on what makes each lethal or vital, and on the fundamental relationships between these two primal realities."

1259. Miyoshi, Masao. "Dr. Jekyll and the Emergence of Mr. Hyde," College English, 27 (1966): 470-474; 479-480.

Asks the critical-rhetorical question, "is the book too slight for any more conscientious critical effort?" The answer: "The movies notwithstanding, Dr. Jekyll and Mr. Hyde may be read and studied as a story of ideas, that it will by this means yield insights into certain aspects of the late Victorian society that was its milieu, and that it will finally suggest something of the literary tradition which fathered it since it bears a close family resemblance to the Gothic romances of the late eighteenth century."

1260. Saposnik, Irving S. "Aspects of Evil in the Works of Robert Louis Stevenson," Dissertation Abstracts, 26 (1966): 3961A-3962A (University of California at Berkeley).

"Emphasizes the essentially Christian-Calvinist basis of Stevenson's work and concentrates upon the various manifestations of moral cowardice which he found to be a product of man's inherent evil." Chapter 4 studies Dr. Jekyll and Mr. Hyde as an explicit expression of such cowardice.

1261. _____. "The Anatomy of Dr. Jekyll and Mr. Hyde," Studies in English Literature 1500-1900, 11 (1971): 715-731.

Discusses the famous double story "as a fable of Victorian anxieties" rather than as an example of the Gothic psychologizing of the Doppelgänger motif. "The central issue is the necessity for moral and social flexibility in a society which dictates rigidity."

1262. Zaic, Franz. "Robert Louis Stevenson: Strange Case of Dr. Jekyll and Mr. Hyde," in Der Englische roman in 19. jahrhundert:

Interpretationen, eds. Paul Goetsch, Heinz Kosok, Kurt Otten. Berlin: E. Schmidt, 1973, pp. 243-252.

A general commentary on the popularity and thematic appeal for the Victorian audience of the story of the double life.

55. Joseph Conrad (1857-1924)

1263. Campbell, Ian. "Hogg's Confessions and The Heart of Darkness. (See 0935)

1264. Hallam, Clifford B. "The Double as Incomplete Self: Studies in Poe, Melville, and Conrad." (See 2278)

1265. Joslin, Michael Edward. "The Mariner Hath His Will: Joseph Conrad and Gothicism," Dissertation Abstracts International, 38 (1978): 5497A (University of South Carolina).

Conrad wrote in the vein of psychological Gothicism which exploits the ambiguity created by the reaction of a psychologically disturbed narrator to events which seem to defy rational explanation. His work reflects borrowing from the Gothic tradition and some revolutionary adaptations of those borrowings.

1266. Loe, Thomas Benjamin. "The Gothic Strain in the Victorian Novel: Four Studies." (See 1106)

1267. Steiner, Joan E. "Joseph Conrad and the Tradition of the Gothic Romance," Dissertation Abstracts International, 32 (1972): 6456A (University of Michigan).

Shows that Conrad has a strong propensity for Gothicism. An examination of the Conrad canon "reveals that he frequently employs many conventions associated with the Gothic romance: foreign and exotic settings; analogues to the haunted castle, both houses and ships; pervasive light and dark imagery; and persistence themes of innocence and knowledge, good and evil, the known and the unknown, the rational and the irrational."

56. Iris Murdoch (1919-)

1268. Kaplan, Morton N. "Iris Murdoch and the Gothic Tradition," Dissertation Abstracts International, 31 (1970): 1231A-1232A (Columbia University).

Maintains that Iris Murdoch's "'closed novels' are essentially Gothic in character. They are characterized as essentially Gothic on the basis of the primacy of terror and suspense communicated by the gradual disclosure of an unsanctioned sexuality, which is, on the literal and symbolic level, incestuous." Puts this thesis to the test in textual studies of The Flight from the Enchanter, A

Severed Head, The Unicorn, The Time of the Angels, and The Italian Girl.

1269. Sullivan, Zoreh T. "Enchantment and the Demonic in the Novels of Iris Murdoch," Dissertation Abstracts International, 32 (1971): 458A (University of Illinois at Urbana-Champaign).

Notes her fixation with demonic events and characters in Under the Net, The Flight from the Enchanter, The Unicorn, and The Time of the Angels. "In all four novels, the potential of active demonic powers of the enchanter provoke the fantasies of victims in need of a dominating figure to provide metaphysical meaning and dynamic tension for their inadequate existence."

1270. _____. "Enchantment and the Demonic in Iris Murdoch: The Flight from the Enchanter," Midwest Quarterly, 16 (1975): 276-297.

The novel's demonic element is best comprehended on three levels: as psychology, as social commentary, and as myth, a version of Northrup Frye's "demonic human world." The principal Gothic pattern of the novel involves the characters' struggles to disengage themselves from the demonic control of the enchanter, Mischa Fox.

1271. _____. "Iris Murdoch's Self-Conscious Gothicism: The Time of the Angels," Arizona Quarterly, 33 (1977): 47-60.

Demonism blends with sexuality and loss of self-control for characters who are threatened by their own unperceived desires. Murdoch's Gothicism is a matter of both matter and manner in her demonic worlds.

1272. _____. "The Contracting Universe of Iris Murdoch's Gothic Novels," Modern Fiction Studies, 23 (1977-1978): 557-569.

Focuses on three Gothic novels: The Flight from the Enchanter, The Unicorn, and The Time of the Angels. Contracting refers to the "retreat of her characters into mental and spatial enclosures that admit neither contingency, humanity, nor love but become demonic extensions of egoism and solipsism."

1273. Winsor, Dorothy A. "The Continuity of the Gothic: The Gothic Novels of Charlotte Brontë, and Iris Murdoch." (See 1122)

1274. _____. "Iris Murdoch and the Uncanny: Supernatural Events in The Bell," Literature and Psychology, 30 (1980): 147-154.

The novel contains such familiar Gothic elements as a terrified wife, a sadistic husband, and a lecherous nun. The addition of supernatural episodes and uncanny happenings yields a Gothic novel of nearly classical dimensions.

1275. _____. "Solipsistic Sexuality in Iris Murdoch's Gothic Novels," Renascence, 34 (1981): 52-63.

On The Bell, The Flight From the Enchanter, A Severed Head, and other tales of repressed or aberrent sexuality by Murdoch. Sexuality is an assertion of self-aggrandizement.

57. Mervyn Peake (1911-1968)

1276. Rome, Joy J. "Twentieth-Century Gothic: Peake's Gormenghast," Unisa English Studies, 12 (1974): 42-54.

The Gormenghast trilogy consists of Titus Groan (1946), Gormenghast (1950), and Titus Alone (1959), each a type of modern Gothic novel in its own right. The Gothicism of the trilogy is deep and extensive with Peake sometimes serious and sometimes satiric toward the tradition. "Peake emphasizes the grotesque and the menacing, blending wonder, mirth, horror, and repellent neurosis."

58. Other English Gothics

1276A. "The Gothic Romance: Thrillers of the Eighteenth Century," London Times Literary Supplement, December 24, 1938, p. 817.

An unsigned review of Montague Summers's Gothic Quest (see 0186). Also contains random observations on Gothicism. "Gothic Quest contains data about novels and novelists never before studied in detail. The book has value as a reference, but also has a tendency to extremism and wants selective discipline."

1277. Hart, Francis R. "Limits of the Gothic: The Scottish Example." (See 0084)

1278. _____. "Scottish Variations of the Gothic Novel." (See 0085)

1279. Lévy, Maurice. "A Gothic Tale, By Several Hands," Caliban, 4 (1967): 59-72.

A scholar's lampoon of Gothic practices, Grimgothico is a pastiche of linked quotations from the Gothics themselves. Literally every worn aspect of the genre is displayed with great satiric energy in this prefabricated Gothic spoof.

1280. _____. "Il Castello di Grimgothico: or, The Sepulchral Summons," Caliban, 3 (1967): 60-72.

Burlesques the style, subject matter, and dialogue of the Gothic tale (see 1279).

1281. Lidoff, Joan. "Domestic Gothic: The Imagery of Anger, Christina Stead's Man Who Loved Children," Studies in the Novel, 11 (1979): 201-215.

On the Australian novelist, Christina Stead. "The domestic Gothic mines the fantasies of the confined inner world, overcomes the ban on aggression and thus releases energies for creative use; it is a style, humourous as well as aggressive, and profusely creative. Like the Gothic novel, Stead's domestic Gothic allows the revelation of fantasy material." The critic appears to apply the term "Gothic" far too loosely.

1282. Mansfield, Joseph Gerard. "Another World Than This: The Gothic and the Catholic in the Novels of Muriel Spark," Dissertation Abstracts International, 34 (1973): 5980A (University of Iowa).

Divides Spark's novels into Gothic and Catholic types, identifying as Gothic the following: The Comforters, The Public Image, The Bachelors, Memento Mori, The Ballad of Peckham Rye, The Driver's Seat, and Not to Disturb. These Gothic novels "develop the solipsistic pattern that Spark first evolved in in her study of Mary Shelley and Frankenstein in Child of Light [see 0834], transferring it into a theme which shows, for the most part, desperate and lonely characters who are incapable of escaping from the vision of the world they have created."

1283. Mason, Michael. "Ghostly Conventions," London Times Literary Supplement, January 16, 1976, p. 51.

Reviews E. F. Bleiler's edition of Three Supernatural Novels of the Victorian Period (J. H. Riddell's The Haunted House at Latchford, Wilkie Collins's The Haunted Hotel, J. Meade Falkner's The Lost Stradavarius). "All three stories involve the discovery of the remains of a murdered body in a secret apartment in an ancient mansion. They were probably conservative tales even by the standards of the day."

1284. Merielees, Edith R. "The Contemporary Ghost," Bookman, 72 (1930): 280-283.

On the modern horror tales of the British magazine trade.

1285. Petronio, Vivetta Giovanna. "Julien Green and the Gothic Tradition," Dissertation Abstracts International, 35 (1975): 4545A (Yale University).

Green's Gothic aims at the revelation of "the inner nature of things and people. In Green's Gothicism, natural and supernatural meet and mingle, and man discovers that destiny is also one of the faces of God."

1286. Scheick, W. J. "Gothic Grace and the Rainbow Aesthetic of Patrick White's Fiction: An Introduction," Texas Studies in Literature and Language, 21 (1979): 131-146.

Surveys the work of the Australian novelist examining various Gothic effects as a counter to spiritual optimism.

1287. Sucksmith, Harvey Peter. "Mrs. Gaskell's Mary Barton and William Mudford's The Iron Shroud," Nineteenth Century Fiction, 29 (1975): 460-463.

A note concerning a secondary Gothic influence on the Victorian novelist Elizabeth Gaskell. William Mudford's The Iron Shroud appeared in Blackwood's Edinburgh Magazine in 1830 and is called "no mere feeble Gothic shocker but remarkable for the terrifying degree of verisimilitude, if not realism, it achieves." Asks whether Mrs. Gaskell was recalling Mudford's story or Poe's "The Pit and the Pendulum" in her use of some Gothic detail in the novel Mary Barton.

1288. Wagenknecht, Edward. Introduction to Six Novels of the Supernatural. New York: Viking Press, 1948.
The collection includes Arthur Machen's The Terror (see 2195).

CANADIAN GOTHIC

1289. Atwood, Margaret. "Canadian Monsters: Some Aspects of the Supernatural in Canadian Fiction," in The Canadian Imagination: Dimensions of a Literary Culture. Cambridge, MA: Harvard University Press, 1977, pp. 1-21.

The prominent novelist surveys the Gothic impulse in Canadian literature. Explains the social and psychological appeal of Gothic themes for Canadian writers in works such as Marie-Claire Blais's La Belle Bête (1959).

1290. Davidson, Arnold E. "Canadian Gothic and Anne Hébert's Kamouraska," Modern Fiction Studies, 27 (1981): 243-254.

Discusses several Canadian authors whose Gothicism is also explained by Margot Northey by way of background to establish that "Canadians have long been haunted by their wilderness--and haunted in two senses." Concentration then goes to French-Canadian writer Anne Hébert's Kamouraska (1970), a book which "effectively unifies major aspects of both the modern and traditional Gothic and a book central to as well as definitive of Canadian Gothic fiction."

1291. Dimíc, Milan V. "Aspects of American and Canadian Gothicism." (See 1311)

1292. Hurley, Michael. "Wacousta: The Borders of Nightmare," in Beginnings: A Critical Anthology, ed. John Moss. Toronto: NC Press, 1980, pp. 60-69.

On the prototypical Canadian Gothic-historical novel Wacousta (1832) by John Richardson. The border of the nightmare is the zone between historical fiction and Gothic romance that the narrative takes as its territory. Vengeance, escape, and savage warfare between Pontiac and the British are elements of the nightmare.

1293. Lennox, John Watt. "The Castle's Art: Elements of the Gothic in Selected Fiction of French Canada and the American South," Dissertation Abstracts International, 37 (1976): 7123A-7124A (University of New Brunswick).

"The castle is employed as an interpretive metaphor which

suggests not only the prototypical setting and characteristics of Gothic fiction, but also the walls or boundaries of the distinctive and self-contained societies."

1294. Mandel, Eli. "Atwood Gothic," Malahat Review: An International Quarterly of Life and Letters, 41 (1977): 165-174.

On Margaret Atwood's novel Surfacing and other works containing Gothic symptoms.

1295. McLean, Ken. "The Dark Covert Mind: Wacousta," Studies in Canadian Literature, 3 (1978): 124-126.

A brief article which discovers several parallels between Mary Shelley's Frankenstein and the early Canadian Gothic-historical novel, Wacousta: or, The Prophecy by John Richardson. Wacousta deals with Pontiac's attempt to seize the two British forts at Detroit and Michilimackinac.

1296. Northey, Margot Elizabeth. "Gothic and Grotesque Elements in Canadian Fiction," Dissertation Abstracts International, 36 (1974): 6676A (York University).

Analyzes 12 English and French Canadian works to demonstrate that "Gothicism has been an important force in Canadian fiction." Reduces twentieth-century Canadian Gothic to three main categories, "modern Gothic, disruptive Gothic, and directed grotesque" arguing that "although the pattern is not wholly different from that of Gothic fiction elsewhere, there are nevertheless some distinctive aspects or emphases which may be considered characteristic of Canadian Gothic fiction."

1297. _____. The Haunted Wilderness: The Gothic and Grotesque in Canadian Fiction. Toronto: Toronto University Press, 1976.

The published version of Northey's dissertation (see 1296) contains 13 chapters of varying critical quality and acumen. The opening chapter, "Early Gothic," is derived from Railo, Summers, and Varma. Chapter five, "Gothic Propaganda: For My Country," has original points to make about the special nature of Canadian Gothicism. Despite Northey's attempts to differentiate Canadian Gothic from other national Gothics, what is true of Canadian Gothic seems also to be true of Gothic outbreaks in general: "The very energy of much Gothic and grotesque fiction supports a connection with cultural vitality as much as with cultural mortality. Those works studied which appear so death-ridden and frequently disintegrative may indeed be considered catalysts of regeneration." Among those books considered are John Richardson's Wacousta: or, A Tale of the Canadas (1833), William Kirby's The Golden Dog (1877), Roch Carrier's La Guerre, Yes Sir! (1968), and Margaret Atwood's Surfacing (1972).

1298. Rosowski, Susan J. "Margaret Atwood's Lady Oracle: Social Mythology and the Gothic Novel," Research Studies, 49 (1981): 87-98.

Explores the Gothicism of a recent Atwood novel to show

her development of oppressive environments and cultural fears into genuine Gothic forces. Her image of the universe in Lady Oracle is menacing, malignant, and deterministic.

AMERICAN GOTHIC

1. General Histories and Critical Studies

1299. Accetta, Michael Angelo. "Gothic Elements in the Early American Novel, 1775-1825," Dissertation Abstracts, 14 (1954): 1394 (University of Pittsburgh).

Deals principally although not exclusively with the Gothic innovations of Charles Brockden Brown. American writers were not content merely to reproduce imported Gothic plots and devices. Thus, from Brown to Cooper, and in Irving, Hawthorne, and later Henry James, Gothic elements were constantly undergoing appropriate national modifications.

1300. Banta, Martha. "American Apocalypses: Excrement and Ennui," Studies in the Literary Imagination, 7 (1974): 1-30.

A speculative essay on the apocalyptic imagination and its productions in American literature. American writers from Poe to Mailer have been forced to "join an apocalyptic imagination and the belief in America's cosmic role with a Gothic vision of existence."

1301. Benton, Richard P. "The Problems of Literary Gothicism," Emerson Society Quarterly, 17 (1972): 5-9.

The introductory bibliographical essay to ESQ's two-issue symposium on the American Gothic. Benton explains that "the following symposium is to contribute to further understanding of the Gothic mode, particularly the American variety." He comes close to defining the American strain of Gothicism in the observation that "the principal appeal of the high Gothic lies in its epistemological and moral ambiguity. It makes us think: How much do we really know about reality, about life and death, about the universe and God, about human personality and motivation, and about the course of our own destiny?" A salient problem of American Gothicism is a current lack of any full-length, definitive study of the form of equivalent value to the work of Railo, Summers, Varma, and others on the English Gothic.

1302. Betts, William, Jr. "The Faust Tradition in American Lit-

erature," Doctoral Dissertation, Pennsylvania State University, 1954.

The American Gothic villain is also often a Faustian figure driven by some demon of the absolute which in turn diabolizes and isolates him from others. Such a figure enters American literature in Charles Brockden Brown's Carwin in Wieland and develops in Hawthorne's Chillingworth and Melville's Ahab. The American Faust is to be seen as a Gothic hero.

1303. Bradbury, Malcolm. "American Gothic," Listener, November 7, 1963, p. 763.

Note on neo-Gothic trends in modern American literature.

1304. Brown, Herbert Ross. The Sentimental Novel in America, 1789-1860. Durham, NC: Duke University Press, 1940; Rpt. New York: Octagon, 1975.

Offers commentaries on all of Brown's six novels and in Chapter Five, entitled "Sex and Sensibility," refers to Brown as "unusually adept at visiting Gothic chills as well as sentimental fevers upon his luckless characters." This study does for the sentimental tradition in the American novel what Leslie Fiedler's Love and Death in the American Novel (see 1315) would accomplish for the Gothic aspects of the sentimental tradition in American fiction 20 years later.

1305. Crawford, Gary William. "The Modern Masters: 1920-1980." (See 0007)

1306. Coad, Oral. "The Gothic Element in American Literature Before 1835," Journal of English and Germanic Philology, 24 (1925): 72-93.

A pioneering study and an excellent survey of early Gothicism. Deals with Charles Brockden Brown, Mrs. Julia Wood, Isaac Mitchell, and others. Coad's conclusions about the nature of the American Gothic are still challenging. In the visions of Charles Brockden Brown, "the caverns of America's hills supplant the Gothic vaults of Europe, and the red-skin proves no less terrifying than the spectre of the castle. The Americanized Gothic convinces, if at all, because of the author's skillful treatment; the medieval story may take for granted our readiness, even our eagerness, to accept mystery and impossibility. The dominant influence on the whole body of American Gothic literature was Mrs. Radcliffe."

1307. _____. "Jersey Gothic," Proceedings of the New Jersey Historical Society, 84 (1966): 89-112.

Manifestations of Gothicism and the adaptation to the American character and setting in early colonial literature.

1308. Dahl, Curtis. "The American School of Catastrophe," American Quarterly, 11 (1959): 380-390.

On the pessimistic visions of the American "dark" romantics and others. Of peripheral interest to students of the American Gothic.

1309. Davis, David Brion. Homicide in American Fiction, 1798-1860. Ithaca, NY: Cornell University Press, 1957.

A detailed and intricately documented examination of the American literary obsession with murderous aggression. Furnishes numerous examples and case studies from the work of Charles Brockden Brown, Poe, Dana, Hawthorne, Lippard, Cooper, Melville, William Gilmore Simms, and others. Of special relevance to American Gothicism are Davis's remarks on Brown's Wieland (pp. 88-94), a book which begins the American writer's archetypal confrontation with the dark underside of the oversoul. "In Wieland (1798), Brown examined one of the results of American freedom: a European conscience cut loose from tradition and authoritative standards, confused by the uncertainty of knowledge, might mistake dark passion for divine law." Also offers an extensive clinical bibliography of the subject of homicide.

1310. Dimaggio, Richard S. "The Tradition of the American Gothic Novel," Dissertation Abstracts International, 37 (1976): 307A (University of Arizona).

Follows the modern critical line that as the American Gothic evolved it developed as "a novel of ideas as well as intense emotions." With this intellectual proposition as its thesis, the study "assesses the background, historical continuity, and major achievements of the American Gothic novel."

1311. Dimíc, Milan V. "Aspects of American and Canadian Gothicism," in Proceedings of the 7th Congress of the International Comparative Literature Association: Literatures of America: Dependence, Independence, Interdependence. Stuttgart, Germany: Bieber, 1979, pp. 143-149.

General study discussing the substitution of dark forests for dark castle labyrinths in the emergence of the two native Gothic traditions. Draws parallels and divergences with the English parent form.

1312. Emmons, Winfred S., Jr. "The Materials and Methods of American Horror Fiction in the Nineteenth Century," Doctoral Dissertation, Louisiana State University, 1952.

On the various Gothic procedures, innovations, and stylistic strategies of Irving, Poe, Hawthorne, Simms, Bierce, James, and other American writers of the tale of terror in the nineteenth century.

1313. Eng, Steve. "Supernatural Verse in English." (See 0008)

1314. Engel, Leonard. "The Role of the Enclosure in the English and American Gothic Romance." (See 0069)

1315. Fiedler, Leslie A. Love and Death in the American Novel. New York: Criterion, 1960; Rpt. New York: Dell, 1966.

A provocative, intellectually stimulating, controversial, and occasionally annoying interpretation of the American Gothic experience, Fiedler's study is an enlarged essay in definition of that elusive beast in the jungle of criticism, the American Gothic. Studies the American

Gothic from its beginnings in Charles Brockden Brown to its "Accommodations and Transcendences" in Twain, Hawthorne, Melville, and others. Fiedler reads the great Gothic novels of American literature from a contextual rather than a strictly textual perspective taking their common theme to be an expression of "the failure of the American fictionist to deal with adult heterosexual love and his consequent obsession with death, incest, and innocent homosexuality." Part One, "Prototypes and Early Adaptations," goes back to the erotic psychodramas of Richardson, then traces the traits of the English Gothic by a Freudian-Jungian route to rediscover the meanings of the work of Walpole, Lewis, and Radcliffe. Charles Brockden Brown is called "the father of the American Gothic, and the initiator," while later American novels of terror are described as "Calvinist exposés of human natural corruption rather than an enlightened attack on a debased ruling class or entrenched superstition. The American Gothic identified evil with the id and was therefore conservative at its deepest level of implication whatever the intent of its authors." Fiedler's Freudian thesaurus should not be a first book for students of the form, but it is a necessary book for anyone wishing to penetrate the deepest recesses of the American Gothic closet.

1316. _____. "Second Thoughts on Love and Death in the American Novel: My first Gothic Novel," Novel: A Forum on Fiction, 1 (1967): 1-19.

A self-review discussing some sins of over-interpretation and revisions in American Gothic theory appearing in the second edition of Love and Death in the American Novel (See 1315).

1317. Fisher, Benjamin Franklin IV. "The Residual Gothic Impulse: 1824-1873." (See 0010)

1318. Frank, Frederick S. "The Gothic Romance: 1762-1820." (See 0016)

1319. Gillespie, Gerald. "Rogues, Fools, and Satyrs: Ironic Ghosts in American Fiction," in Modern American Fiction: Insights and Foreign Lights, ed. Wolodymyr T. Zyla and Wendell M. Aycocks. Lubbock, TX: Texas Technological University Press, 1972, pp. 89-106.

Incidental references to Brown, Poe, Hawthorne, Melville, and other writers associated with the American Gothic tradition.

1320. Hardman, Marion P. "Terror in American Prose Fiction Prior to 1835," Doctoral Dissertation, University of Minnesota, 1939.

A supplemental study to Oral Coad's 1925 survey of the subject (see 1306). Although much has been written on the Gothicism of Charles Brockden Brown and Washington Irving, little scholarly inquiry has been done on Isaac Mitchell, author of The Asylum (1811), Philip Freneau, Julia Wood, and other American Gothicists who come before Hawthorne and Poe.

1321. Isani, Mukhtar. "The Oriental Tale in America Through 1865: A Study in American Fiction," Dissertation Abstracts, 24 (1963): 297-298. (Princeton University).

Contains passing allusions to Poe's oriental Gothicism which sometimes takes gruesomely comic form as in "The Thousand-and-Second Tale of Scheherazade."

1322. Justus, James. "Beyond Gothicism: Wuthering Heights and an American Tradition," Tennessee Studies in Literature, 5 (1960): 25-33.

A broadly ranging inquiry into the parallels between the psychological richness and depth of Emily Brontë's Wuthering Heights and the work of Hawthorne, Melville, Dreiser, and Faulkner. The Brontë legacy to the American Gothic school involves applying the power of the psychological Gothic to "make it vital in man's experience."

1323. Loshe, Lillie Deming. The Early American Novel. New York: Columbia University Press (Columbia University Studies in English and Comparative Literature), 1907; Rpt. New York: Frederick Ungar, 1966.

Notable now only as an example of early twentieth-century critical curiosity about American literature's relations with Gothicism. Chapter II, "The Gothic and the Revolutionary," analyzes the contribution of Charles Brockden Brown to the growth of the American novel. Observes that Brown was "concerned with men whose powers, whether for good or evil, are abnormal. Brown was a realist by nature, and a terrorist by fashion. The question of the importance of the Gothic novel in early American fiction thus reduces itself to the importance of Charles Brockden Brown who persistently identified himself with the shortlived school of terror."

1324. Malin, Irving. New American Gothic, Preface by Harry T. Moore. Carbondale, IL: Southern Illinois University Press, 1962.

Assuming a Freudian stance on the topic of the modern American Gothic, the study presents critical readings of a gallery of writers in the darker vein, many of these from the Southern contingent of American fiction. Neo-Gothics discussed are Flannery O'Connor, James Purdy, J.D. Salinger, Truman Capote, John Hawkes, and Carson McCullers. Each Gothic writer displays the Gothic habit of blurring the line of division between reality and the dream life, typically a violent dream life. The result is that in American Gothic, as in earlier manifestations of the form, "order often breaks down, chronology is confused, identity is blurred, sex is twisted, and the buried life erupts."

1325. _____. "American Gothic Images," Mosaic: A Journal for the Interdisciplinary Study of Literature, 6 (1973): 145-171.

Explains the persistence of three American Gothic images: the castle, the voyage, and the masquerade. Links these images to Poe, Hawthorne, and Melville. "The castle and by figurative extension habitats of any sort traditionally symbolizes [sic] social order; when it is 'haunted'--as it is in Gothic fiction--it represents the dis-

integration of that order. Often the liberating voyage becomes chaotic, frenetic, or violent; it is as dangerous as remaining 'at home.' The other image--the masquerade (or the double)--reinforces uncertainty and terror' it suggests that reality is as deceptive as private vision' it fragmentizes existence."

1326. Mogen, David. "Frontier Myth and American Gothic," Genre, 14 (1981): 329-346.

Relies heavily on Leslie Fiedler's views in Love and Death in the American Novel (see 1315) to show how the wilderness was a natural American substitution for the dark winding catacombs beneath the haunted castles of English Gothic fiction. Has material on Charles Brockden Brown and the conversion of Gothic environments to suit American conditions, aspirations, and fears.

1327. Payne, Ladell. Black Novelists and the Southern Literary Tradition. Athens, GA: Georgia University Press, 1981.

Amidst discussions of Afro-American and Southern writers there are comments on the transformation of Gothic symbolism as a vehicle for conveying the dark heritage of slavery and racial hatred. Treats Charles W. Chesnutt, William Gilmore Simms, Richard Wright, Faulkner, and others.

1328. Petter, Henri. The Early American Novel. Columbus, OH: Ohio State University Press, 1971.

A thematically organized study and the critical successor to Lillie Deming Loshe's work on the early American novel (see 1323). Avoids an examination of Brown's work as explicitly Gothic but does see Brown as an early American novelist with Gothic tendencies and inherited characteristics. Also discusses Irving, James Kirke Paulding, and Susanna Rowson.

1329. Phillips, George L. "The Gothic Element in the American Novel Before 1830," West Virginia University Bulletin: Philological Studies, 3 (1939): 37-45.

Studies the origins, style, and evolution of the American Gothic in its incipient phase prior to the emergence of Poe and Hawthorne. Poses the question, "Why did not the cult of the Gothic novel become fashionable among the American writers of fiction?" Answers this query in terms of several cultural conditions which acted against the rapid rise of an American Gothic tradition. America's lack of a tyrannical, aristocratic past and a sinister history of medieval superstition and persecution are named as chief factors.

1330. Quinn, Arthur Hobson. "Some Phases of the Supernatural in American Literature," Publications of the Modern Language Association of America, 25 (1910): 114-133.

Although many of its assumptions about the American Gothic are now dated, the essay makes some statements which remain valid about the tone and direction of U.S. Gothic. Charles Brockden Brown is denominated "the pioneer of realistic supernaturalism but he was little affected in his treatment of the supernatural by the prevailing Gothic romance in England." Poe is praised for his development of

the "supernatural lyric, but the American who divides with Poe the supremacy in the treatment of the supernatural in English is Hawthorne." Hawthorne expresses the major phase of the American Gothic because in his work "there is no degradation of the supernatural, no forcible dragging of it over the line which separates it from the actual."

1331. Ranieri, Marietta R. "The Self Behind the Self: The Americanization of the Gothic," Dissertation Abstracts International, 34 (1973): 5200A-5201A (Pennsylvania State University).

The object of the study is twofold: to define the American Gothic and to "suggest that the Gothic is more than a collection of ghost-story devices, that its impulse lies deep in the human psyche." Studies five English Gothic novels as well as "our three most successful and influential early American Gothic writers--Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne--to see the bilateral relationship between the English Gothic tradition and its American sequel, to decide exactly what each writer's sense of Gothic is."

1332. Redden, Sister Mary Maurita. The Gothic Fiction in the American Magazines. (See 1093)

1333. Ringe, Donald A. American Gothic: Imagination and Reason in Nineteenth-Century Fiction. Lexington, KY: Kentucky University Press, 1982.

Although not totally satisfactory in either definition or analysis of American Gothicism, Ringe's carefully researched and clearly written study is one of the very few full-length treatments of the subject. Contains chapters on "Early Gothic Imports," "New European Developments," and the official fraternity of American Gothic writers, Charles Brockden Brown, Washington Irving, Edgar Allan Poe, and Nathaniel Hawthorne. Exhibits some difficulty in getting beyond the critical clichés often applied to American Gothic. "The Gothic mode," we are reminded, "is difficult to define. Be that as it may it is certain that American writers from Brown to Hawthorne were so strongly influenced by the contemporary vogue of the Gothic as to create an American branch of the mode." The critically superior section of the study is the Poe chapter in which Ringe's aim is to show precisely how "Poe freed the Gothic tale from the constricting limits imposed on it by the naive rationalists who felt compelled to explain away their most telling Gothic effects. Poe was too fine an artist to spoil a good tale in this way, and much too serious a thinker to make his stories merely the source of meaningless titillation."

1334. Serova, V.N. "Traditsii Goticheskogo Romana v Amerikanskom Romantizme," Nauchnye Trudy Kubanskogo Universiteta, Krasnodar, 155 (1972): 27-39.

Translation: "Traditions of the Gothic Novel in American Romanticism." Versions of the haunted castle, anxious maiden, evil-eyed villain, and ghastly landscape are to be found throughout much of America's romantic literature. Traces the presence of these Gothic elements in the American literary bloodstream in both major

romantics such as Hawthorne and minor figures such as Washington Allston (1779-1843).

1335. Shelden, Pamela J. "American Gothicism: The Evolution of a Mode," Dissertation Abstracts International, 35 (1974): 1634A-1635A (Kent State University).

Examines the "psychological significance, rather than the superficial characteristics, of Gothicism." Sees this approach as proper and necessary because "Gothic terror wells from the inner self." Discerns no clear and absolute line of division between English and American Gothics, "only a continuum and refinement of that which the early Gothicists had sensed and explored intuitively." Works discussed include The Castle of Otranto, Caleb Williams, "The Tell-Tale Heart," "The Black Cat," "William Wilson," "The Man of the Crowd," The Scarlet Letter, and several stories by Henry James, "The Ghostly Rental," "The Friend of Friends," and "The Jolly Corner."

1336. _____ and Kurt Paul. "Daylight Nightmares." (See 0176)

1337. Sullivan, Jack. "Psychological, Antiquarian, and Cosmic Horror: 1872-1919." (See 0034)

1338. Ten Broeke, Patricia A.M. "The Shadow of Satan: A Study of the Devil Archetype in Selected American Novels from Hawthorne to the Present Day," Dissertation Abstracts International, 32 (1972): 6457A-6458A (University of Texas at Austin).

Studies the function and recurrence of the satan figure in eight novels from Nathaniel Hawthorne's Scarlet Letter to John Barth's The Sot-Weed Factor. Concludes that the devil appears in American fiction "because he gives the artist a complex, evocative figure to work with and because his association with the underside of consciousness makes him adaptable to the treatment of psychological themes." Also discusses satanism in Moby Dick and in Saul Bellow's The Victim.

1339. Thompson, G.R. The Gothic Imagination: Essays in Dark Romanticism. (See 0188)

1340. Tucker, Amy. "America's Gothic Landscape," Dissertation Abstracts International, 40 (1980): 5868A (New York University).

A survey of the "treatment of the American landscape in the 'domesticated' Gothic of Charles Brockden Brown and his nineteenth century American successors." In exploring the topographical imagery of Brown, Irving, Poe, Hawthorne, Melville, Crane, and James, advances the thesis that "domesticating the Gothic required indigenous sources of superstition and fear. Writers on this side of the Atlantic frequently used the Gothic as a way of looking at their homeland. The American landscape in their fiction not only projects the protagonists' inward exploration but illuminates the dark regions of the American psyche itself."

1341. Wilson, Edmund. "A Treatise on the Tales of Terror." (See 0206)

1342. Yates, Jo Anne. "American Gothic: Sources of Terror in American Fiction Before the Civil War," Dissertation Abstracts International, 41 (1980): 1602A (University of North Carolina).
The writers studied are Charles Brockden Brown, Washington Irving, Robert Montgomery Bird, Edgar Allan Poe, William Gilmore Simms, George Lippard, Nathaniel Hawthorne, and Harriet Beecher Stowe. Believes that "the American experience forced writers again and again to turn inward into the mind and heart rather than outwards toward society. If writers were to find terror in the new world, which many did, they were forced to find it not in outmoded social systems but within man himself."

2. Charles Brockden Brown (1771-1810)

1343. Accetta, Michael Angelo. "Gothic Elements in the Early American Novel, 1775-1825." (See 1299)

1344. Alderson, Evan. "To Reconcile with Common Maxims: Edgar Huntly's Ruses," Pacific Coast Philology, 10 (1975): 5-9.
A brief analysis of the perceptions and misperceptions about self and others exhibited by the central character in Brown's Edgar Huntly: or, The Memoirs of a Sleep-Walker.

1345. Axelrod, Alan David. "Charles Brockden Brown: An American Tale," Dissertation Abstracts International, 40 (1980): 4033A (University of Iowa).
Uses Brown as a case study to produce some general conclusions about "writing in America." Chapters 5 to 8 focus on Brown's novels with special attention to Edgar Huntly, Brown's possible portrait of the artist. "In Edgar Huntly, as never before or after, Brown thoroughly blended epistemological and New World themes with intimations of his own buried life to produce a story that pulled him across the frontier of his 'civilized' identity toward a revelation of a darker self."

1346. Baym, Nina. "A Minority Reading of Wieland," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G.K. Hall, 1981, pp. 87-103.
The majority of Brown's critics read him as serious and didactic, a novelist of ideas who considered fiction to be a medium of philosophy. In her minority reading, Baym argues that both storytelling and the creation of effects are significant components of Brown's art. In Wieland, "these effects involve the creation of a type of terror which is significantly different from the sort of terror inspired by the main story. In two words, the main story is tragic, the supervening tale is Gothic. As the plot advances, the tragedy recedes to the background where its vague presence imparts to the Gothic some resonance and power beyond its otherwise trivial and transient impact."

1347. Beaver, Harold. "The Heart's Extremes," London Times Literary Supplement, May 1, 1981, p. 490.

On Brown's Arthur Mervyn. Discusses his "odd range of British models. His aim in Arthur Mervyn was to blend the Gothic horror of Mrs. Radcliffe with the fastidious psychologizing of Richardson, all carefully framed and documented with the scientific morality of William Godwin."

1348. Bell, Michael. "'The Double-Tongued Deceiver': Sincerity and Duplicity in the Novels of Charles Brockden Brown," Early American Literature, 9 (1974): 143-163.

Brown's Gothic fictions all center specifically on forms of energy that threaten order, and especially those forms of energy "associated with the literary imagination in general and with the writing of fiction in particular." Villainy is often coupled with literary art since in his first two novels, Wieland and Ormond, "Brown's fears about fiction are expressed mainly in the figures of his villains while in Edgar Huntly and Arthur Mervyn these fears come as well to dominate narrative structure."

1349. Bennett, Charles E. "Charles Brockden Brown's 'Portrait of an Emigrant,'" College Language Association Journal, 14 (1970): 87-90.

A brief description of Brown's "Portrait of an Emigrant," a little known homiletic sketch of 1799 published in The Monthly Magazine and American Review for June, 1799. The sketch itself deals with "miscegenous marriage."

1350. _____. "The Charles Brockden Brown Canon," Dissertation Abstracts International, 35 (1974): 3670A (University of North Carolina).

Explores, explains, and organizes the entire Brown canon including his essays and the planned but never written international novel, Jessica. Points out that Brown "did not abandon fiction after Clara Howard. Earlier he had in 'Thessalonica' and 'The Death of Cicero' revealed an interest in historical fiction."

1351. _____. "Charles Brockden Brown and the International Novel," Studies in the Novel, 12 (1980): 62-64.

Brief discussion of Brown's final fictions, Jane Talbot and Clara Howard, together with the projected novel, Jessica, "which, had Brown completed it, would have been the first 'international' novel." Sees Brown as a forerunner of Henry James in this genre of the novel.

1352. _____. "Charles Brockden Brown: Man of Letters," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 212-223.

The terminal essay in the collection and an overall estimate of the final years of Brown's literary career. Does not consider the novels but looks instead at his association with the periodical world, The Monthly Magazine and The Literary Magazine and American Register. Regards Brown as "a prolific, even a profligate author

throughout the new century's first and his final decade. He wrote poems and polemics, essays and reviews, travelogues and translations, biography and geography, even a play."

1353. Beranger, Jean F. "A Psychoanalytic Approach to Structure," in Proceedings of a Symposium on American Literature, ed. Marta Sienicka. Poznan, Poland: Adama Mickiewicza, 1979, pp. 7-19.

Contains material on Brown's Wieland as a psychiatric casebook or composite record of a mind struggling to structure both the inner and the outer worlds through language.

1354. Bernard, Kenneth. "The Novels of Charles Brockden Brown: Studies in Meaning," Dissertation Abstracts, 23 (1962): 1008 (Columbia University).

A reappraisal that attempts to reconcile conflicting critical views of Brown, who "is described as clumsy, artificial, exasperating and as uncanny, hypnotic, and oddly profound." The serious ideas of his novels elevate their meanings "above surface inconsistencies, and failures of plot, character, and style."

1355. _____. "Charles Brockden Brown and the Sublime," Personalist, 45 (1964): 235-249.

In a loosely written article, Bernard claims that Brown possessed almost no original power of Gothic landscaping, but took his terrains from the eighteenth-century convention of the sublime "according to principles laid down by such writers as Edmund Burke and William Gilpin, depicted by certain painters like Salvator Rosa and Claude Lorrain, and used by such writers as Ann Radcliffe." Whereas in Mrs. Radcliffe's Gothic panoramas the sublime scenery is decorative, in Brown "it becomes functional in several ways. Brown realized that the tale he had to tell would achieve greater effect in scenes of darkness than in light. The dark is much more suitable in telling a tale of the mind, especially the less known parts of the mind."

1356. _____. "Arthur Mervyn: The Ordeal of Innocence," Texas Studies in Literature and Language, 6 (1965): 441-459.

An evaluation of Arthur Mervyn as early American realism. The book is Brockden Brown's "most complete portrait of the world around him, and as such the closest of his books to the traditional English novel." The innocent hero and his ordeal may also be taken as "a primitive study for the heroes of Hawthorne, Melville, and James."

1357. _____. "Edgar Huntly: Charles Brockden Brown's Unsolved Murder," Library Chronicle, 33 (1967): 30-53.

Proposes a solution to the mystery of Waldegrave's murder in Edgar Huntly by speculating that Huntly himself rather than the somnambulating Clithero Edny or a savage Indian is the culprit. This ingenious reading, which depends more on psychoanalysis than textual analysis, solves a few problems in interpretation but creates many new ones.

1358. _____. "Charles Brockden Brown," in Minor American Novelists, ed. Charles A. Hoyt. Carbondale, IL: Southern Illinois University Press, 1971, pp. 1-9.

General description of Brown as a novelist of ideas and abnormal psychological states. Repeats the earlier view that there is a critical conflict between Brown's stylistic fallacies and failures and the profundity of his range of ideas.

1359. Berthoff, Warner. "The Literary Career of Charles Brockden Brown," Doctoral Dissertation, Harvard University, 1954.

Pro-Gothic critical biography of Brown. Discusses the novels and covers Brown's other careers as journalist and intellectual of the early republic.

1360. _____. "Adventures of the Young Man: An Approach to Charles Brockden Brown," American Quarterly, 9 (1957): 421-434.

A balanced assessment of Brown's literary accomplishments. Discusses Arthur Mervyn and Edgar Huntly, pointing out his "occasional skill at rendering his whole ominous image of existence in brief descriptive passages." In advancing the art of the novel, Brown "turned the corner, we may say, from Gothic romance to the more varied prospect of the nineteenth century novel--a considerable achievement."

1361. _____. "'A Lesson on Concealment': Brockden Brown's Method in Fiction," Philological Quarterly, 37 (1958): 45-57.

Regards Brown as "a considerable talent imperfectly fulfilled" and sees the Gothicism of Brown's novels as a means rather than an end. "The assumption underlying this article is that Gothic sensation and even the touches of realism and psychological penetration are but the secondary and incidental properties of Brown's fiction; that it is essentially a fiction of ideas."

1362. _____. Introduction to Arthur Mervyn: or, The Memoirs of the Year 1793 by Charles Brockden Brown. New York: Holt, Rinehart, and Winston, 1962, pp. vii-xviii.

Does not specifically relate Arthur Mervyn to a Gothic context, particularly that sort of context in which the dark streets of Philadelphia under plague are substituted for the dark passageways of the English haunted castle. Instead, the introduction explores the ambiguities of narration as these arise through "the device of first person testimony." In Arthur Mervyn, as elsewhere in his intellectual fiction, Brown shows that his deepest interest is not in Gothic sensationalism but in "the sphere of motive, the response of individual sensibility to the trials of existence."

1363. Blake, Warren Barton. "Brockden Brown and the Novel," Sewanee Review, 18 (1910): 431-443.

Written for the centenary of Brown's death, the essay pays critical homage to "the forerunner of Poe and Hawthorne," a writer whose style is "nervously instinct with repressed energy." Acknowledges the imperative role of the Gothic in the formation of Brown's vision and recognizes that Brown's achievement lies in his intellec-

tualization of various Gothic ideas and themes. "The author of the first 'shiver novel,' The Castle of Otranto, was a dilletante; and he who criticized the type, and refined upon it--Brockden Brown--was another."

1364. Bonney, Agnes M. "Artistic Uses of Supernaturalism in the Fiction of Brown, Irving, and Hawthorne," Dissertation Abstracts International, 39 (1979): 4945A (Washington University).

Attempts to find out how these American Gothicists used the ghost, the witch, the specter, and the devil for artistic purposes. Detects more Puritan heritage than English Gothic influence in the presence of these characters in the fiction of the three, particularly with respect to Hawthorne whose "specters and ghosts become embodiments of moral and psychological tension. In the hands of the artist the witch and the devil become symbols which explore the problem of good and evil."

1365. Brancaccio, Patrick. "Studied Ambiguities: Arthur Mervyn and the Problem of the Unreliable Narrator," American Literature, 42 (1970): 18-27.

Acknowledges but does not stress Brown's stylistic and thematic affiliations with Gothic romance. Instead, the essay analyzes Brown's experimentation "with techniques of multiple perspective and the device of the unreliable narrator" in the tangled autobiography of Arthur Mervyn. Brancaccio sees young Arthur as a Franklinesque hero who is "moved by the ambitions and anxieties fostered by the American myth of success." Ignoring some of the more obviously Gothic scenes in the novel, he concludes that Brown "presents Arthur not as a young man haunted by Gothic terror but as a young man on the make in a competitive, moralistic business culture."

1366. Bredahl, A. Carl, Jr. "Transformations in Wieland," Early American Literature, 12 (1977): 177-192.

Advances the argument that Wieland inculcates the moral that "one needs to respond to the evidence of his senses and not impose upon them pre-established intellectual patterns." The fundamental conflict in the novel pits dynamic energy represented by Carwin against static order represented by the Wielands, but this conflict is blurred by ambiguities and transformations.

1367. _____. "The Two Portraits in Wieland," Early American Literature, 16 (1981): 54-59.

Studies the novel as Brown's investigation of the conflict between reason and feeling, sentiment and sentimentality, at the end of the Enlightenment. Carwin's schemes, Theodore Wieland's pedocidal delusions, and Clara Wieland's hysteria all suggest Brockden Brown's skeptical view of achieving balance of the two forces in the human mind.

1368. Bulgheroni, Marisa. La Tentazione della chimera: Charles Brockden Brown e le origini del romanzo americano. Rome: Storia e Letteratura, 1965.

Translation: The Temptation of the Chimera: Charles Brockden Brown and the Origin of American Romance.

1368A. _____. "Charles Brockden Brown tra il romanzo e la storia," Studi Americani (Rome), 10 (1964): 57-69.
Translation: "Charles Brockden Brown Between the Romance and the Story."

1369. Butler, David L. "A Study of the Literary Style of the Novels of Charles Brockden Brown," Dissertation Abstracts International, 34 (1974): 5093A-5094A (St. Louis University).
A stylistic analysis of Brown's novels which takes the position that "Brown's style shifts to aid his characterization." Rationalizes the flaws of Brown's style by saying that "too much attention has been devoted to whether Brown's style is 'good or bad' and not enough to what Brown was attempting by using different styles." Concludes that "Brown's shifts in style often reflect the author's attempts to expose duplicity or a misunderstood individual, to clarify characterization, or to give natural explanations for unusual occurrences."

1369A. _____. Dissecting a Human Heart: A Study of Style in the Novels of Charles Brockden Brown. Washington, DC: University Press of America, 1978.
The published version of Butler's stylistic analysis of Brown's novels (see 1369).

1370. Butler, Michael D. "Charles Brockden Brown's Wieland: Method and Meaning," Studies in American Fiction, 4 (1976): 127-142.
Reads Wieland as a generic attack upon the novel of sentiment and interprets the survival of Clara Wieland as a triumph for rationality. "In the survival of Clara Wieland the novel affirms the triumph of human rationality."

1371. Carpenter, Charles A. "Selective Bibliography of Writings About Charles Brockden Brown," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 224-239.
Intended to serve as a bibliographical suffix to the collection of eight original essays. Itemizes and categorizes the diverse secondary sources on Brown and improves upon the Hemenway-Keller checklist of Brown criticism (see 1405). "Unlike Hemenway-Keller, I have tried to give enough bibliographical information--chapter titles, paging, clarifying annotations--for the user to decide whether to pursue an item further."

1372. Carter, Boyd. "Poe's Debt to Charles Brockden Brown." (See 1529)

1373. Christensen, Peter J. "The First Locked-Room Mystery? Charles Brockden Brown's Wieland," Armchair Detective, 10 (1977): 368-369.
Brief suggestion about the appearance in Wieland of a common event of later detective fiction, the secret chamber of horrors.

1374. Christophersen, Bill. "Charles Brockden Brown's Ormond: The Secret Witness as Ironic Motif," Modern Language Studies, 10 (1980): 37-41.

Treats the ironic subtleties of Brown's presentation of victimization in Ormond by examining the ambiguities implied in the novel's subtitle, The Secret Witness.

1375. Clark, Beverly Lyon. "Charles Brockden Brown's Contagious Unreliability," International Fiction Review, 8 (1981): 91-97.

Examines Brown's narrators and follows Brancaccio's thesis of unreliability (see 1365).

1376. Clark, David Lee. "Sources of Poe's 'The Pit and the Pendulum.'" (See 1530)

1377. _____. Introduction to Edgar Huntly· or, The Memoirs of a Sleep-Walker by Charles Brockden Brown. New York: Macmillan, 1928.

Biographically adequate but shuns or refuses to admit any positive Gothicism in Brown's novel of the forest, the pit, and the haunted mind.

1378. _____. Charles Brockden Brown: Pioneer Voice of America. Durham, NC: Duke University Press, 1952.

Although oblivious to Brown's Gothicism, the biography remains a valuable and highly detailed account of the life of the writer. Chapter 6, "Brown as Novelist" (pp. 155-193) should be examined by all students of the origins of the American Gothic. Clark declares that "students of Brown usually classify his novels with the Gothic romances. To do so is to use the term loosely. With this school Brockden Brown had little or no kinship." But 30 subsequent years of critical reappraisal of Brown's Gothic propensities have altered Clark's anti-Gothic outlook.

1379. Cleman, John. "Ambiguous Evil: A Study of Villains and Heroes in Charles Brockden Brown's Major Novels," Early American Literature, 10 (1975): 190-219.

Concentrates on the ambiguous portrayal of evil in the strange men of Brown's four Gothic novels. Such an ambiguity is Brown's "crucial link to America's 'dark' romantics," or the later Gothic group, Poe, Hawthorne, and Melville.

1380. Coyle, James John. "The Problem of Evil in the Major Novels of Charles Brockden Brown," Dissertation Abstracts, 21 (1961): 3780 (University of Michigan).

The goal of the thesis is to "show that Charles Brockden Brown in his four major novels, Wieland, Ormond, Arthur Mervyn, and Edgar Huntly, was concerned primarily with resolving ethical and political theories rather than writing Gothic romances." Each novel is a repudiation of Brown's own youthful radicalism since he "rejects the idea that society is responsible for man's vices and reaffirms the belief that man is the author of evil and that society reflects the collective morals of mankind."

1381. Craft, Commodore, Jr. "A Study of the Interaction of Good and Evil in the Four Major Novels of Charles Brockden Brown," Dissertation Abstracts International, 37 (1977): 6483A (Ball State University).

In each of his four Gothic novels, Brown "explored the omnipresent struggle between good and evil for the purpose of revealing to his readers ways of dealing with malevolence. By actively resisting Carwin, the Wielands could probably have precluded the novel's catastrophe. Brown advocates a course of active resistance against evil."

1382. Cree, Charles George. "The Pastoral and the Theme of the Validity of Authorship in American Fiction," Dissertation Abstracts International, 41 (1981): 4032A (Indiana University).

Offers some material on Brown's Arthur Mervyn, a work in which the author "indicts imaginative endeavor and presents a male character, fleeing from the women ruling his life, whose search for an ideal relation to nature leads him to enter a ghoulish, nightmare world."

1383. Davidson, Kathy N. "The Matter and the Manner of Charles Brockden Brown's Alcuin," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 71-86.

Examines a minor Brown work as "a piece of polemical writing which arose from the political and social debates that took place during the last part of the eighteenth century." Finds that "Alcuin's paradise of women does not necessarily represent Brown's early views on the problem of the rights of women. Although Godwin's utopia is utilized, nowhere in Alcuin is it affirmed."

1384. Davies, Rosemary Reeves. "Charles Brockden Brown's Ormond: A Possible Influence upon Shelley's Conduct." (See 0676)

1385. Davis, David Brion. Homicide in American Fiction, 1798-1860: A Study in Social Values. (See 1309)

1386. Elliott, Emory. "Narrative Unity and Moral Resolution in Arthur Mervyn," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 142-163.

A restudy of Arthur Mervyn's character for the purpose of placing him "within his world and to examine the stages of his conscious and unconscious development." Concludes that Brown's young hero is neither a pure American innocent nor a conniving opportunist but is a sort of American Everyman, "a symbol of the amoral, unschooled but intelligent individual struggling to survive in the social turmoil of the post-revolutionary age."

1387. Engel, Leonard. "The Role of the Enclosure in the English and American Gothic Romance." (See 0069)

1388. Ferguson, Robert A. "Yellow Fever and Charles Brockden Brown: Context of the Emerging Novelist," Early American Literature, 14 (1979-1980): 293-305.

Studies Brown's medical familiarity with the yellow fever epidemic in Philadelphia in 1793 and how he adapted the pathological image of the city under plague in Arthur Mervyn to symbolize moral and spiritual sickness.

1389. _____. "Literature and Vocation in the Early Republic: The Example of Charles Brockden Brown," Modern Philology, 78 (1980): 139-152.

Not directly concerned with Brown's Gothicism, but does assess the difficulties of the literary artist struggling to find his subjects in a traditionless culture. Appears to echo David Lee Clark's thesis that Brown was the "pioneer voice of America" (see 1378).

1390. Flanders, Jane T. "Charles Brockden Brown and William Godwin: Parallels and Divergences," Dissertation Abstracts, 26 (1965): 3334-3335 (University of Wisconsin).

Maintains that Brown's novels were consciously written as intellectual rebuttals to the radical social and moral ideas of Godwin in Political Justice. While parallels of technique and theme do exist, the divergences between the two philosophic novelists are more pronounced as Brown warns against Godwinian anarchy through his characters' errors.

1391. Fleck, Richard F. "Symbolic Landscapes in Edgar Huntly," Research Studies, 39 (1971): 229-232.

Repeats a commonplace of Brown criticism that the dark forest of Edgar Huntly with its primal ordeal of the pit symbolizes Huntly's unconscious, his confused motives, and his dark states of mind.

1392. Frank, Frederick Stilson. "Perverse Pilgrimage: The Role of the Gothic in the Works of Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne," Dissertation Abstracts, 29 (1968): 1866A-1867A (Rutgers University).

A crosscultural study which surveys two national Gothic movements, attempting to differentiate between American Gothicism and the British parent form. Proposes three areas of comparison between English and American Gothics: "First, the English Gothic deals with physical terror and social horror. Second, both national Gothics are media for ideas, particularly problems of self, and both Gothics exhibit great intellectual vivacity. Third, although there is much technical correspondence between the two Gothic traditions, there is almost no ideological resemblance."

1393. Frank, J. G. "The Wieland Family in Charles Brockden Brown," Monatshefte, 42 (1950): 347-353.

A genealogical study which connects the Wieland family in Brown's novel to the German poet and author of Oberon, Christoph Martin Wieland (1733-1813).

1394. Franklin, Wayne. "Tragedy and Comedy in Brown's Wieland," Novel: A Forum on Fiction, 8 (1975): 147-163.

Seeks out the comic and tragic Shakespearean parallels in

Wieland, a novel which "laid the foundation of a peculiarly American style of fiction." The psychotic Theodore Wieland can be seen as a type of Hamlet, but whereas Hamlet only faces the possibility of satanic delusions, Brown's Wieland becomes their actual victim.

1395. Fricke, Max. "Charles Brockden Brown's Leben und werke," Doctoral Dissertation, Kiel University (Hamburg, Germany: Meissner), 1911.

Translation: "Charles Brockden Brown's Life and Work." An ancient dissertation consisting mainly of plot summaries of the novels. Biographical facts are taken from William Dunlap's Life of Charles Brockden Brown: Together with Selections from the Rarest of His Printed Works, from His Original Letters, and From His Manuscripts Before Unpublished (1815).

1396. Fujimoto, Yukio. "From Amusement to Quest--The Castle of Otranto and Edgar Huntly." (See 0230)

1397. _____. "On C. B. Brown's Narrative Technique," Hiroshima Studies in English Language and Literature, 24 (1979): 43-52.

While there are some surface similarities between Brown and his English Gothic contemporaries, Brown himself sought a new style of nightmare. Analyzes the complicated narrative structures of Edgar Huntly to show how Brown's convolutions reflect his efforts to free himself from the conventional rhetoric of the novel of terror.

1398. Garrow, Scott. "Character Transformation in Wieland," Southern Quarterly, 4 (1966): 308-318.

A pluralized interpretation or perhaps over-interpretation of Wieland which sees all characters as transformed and sometimes transformed a second time in the murky world of the novel and in the constantly shifting intelligence of the narrator, Clara Wieland.

1399. Gilmore, Michael T. "Calvinism and Gothicism: The Example of Brown's Wieland," Studies in the Novel, 9 (1977): 107-118.

Wieland is Charles Brockden Brown's retelling of the biblical fable of man's fall. The word "Transformation" in the subtitle of the novel and throughout the work refers implicitly to spiritual change and potential for redemption in the main characters. The novel's Gothicism is a direct product of the atmosphere of religious terror.

1400. Grabo, Norman S. The Coincidental Art of Charles Brockden Brown. Chapel Hill, NC: North Carolina University Press, 1981.

Discusses point of view and narrator unreliability in Brown's four major Gothic fictions, Wieland, Arthur Mervyn, Edgar Huntly, and Ormond. Although the narrators often discourage or repel belief, Brown usually arranges to enforce their credibility. The discussion of the semi-Gothic success parable, Arthur Mervyn, illuminates Brown's "coincidental art." Grabo dismisses the Gothic element in Brown as unworthy of critical attention. "It is also true that recent work in subjects conventionally associated with Brown--

feminist awareness, for example, or the traditional dynamics of Gothic fiction--has been greatly intensified and sharpened. I purposely resist the temptation to develop these aspects of Brown."

1401. Greiner, Donald J. "Brown's Use of the Narrator in Wieland: An Indirect Plea for the Acceptance of Fiction," College Language Association Journal, 13 (1969): 131-136.

Reads Brown as an early proponent of the worthiness of American literature, "a concern which he voices in Wieland, his first novel, not only in the Advertisement, but in the narrator's comments as well." Not only does Brown adhere to the day's formulas of Gothic fiction, "he uses the voice of Clara to urge the reader to continue through the novel until all the mysteries are proved to be grounded not in the fantasies of the usual Gothic novel but in facts."

1402. Hare, Robert Rigby. "Ormond: The Influence of Rousseau, Godwin, and Mary Wollstonecraft," Dissertation Abstracts, 28 (1968): 4599A (University of Maryland).

States that Ormond is "an allegorized roman-â-clef in which Brown dramatizes conflicts between Rousseauistic, Wollstonecraftian, and Godwinian ideas on education, love, and marriage. The four female characters in Ormond bear emblematic names and represent the 'four faces' of Mary Wollstonecraft." Also discusses Shelley's fascination with Brown's heroine, Constantia Dudley.

1402A. Hayne, Barrie Stewart. "The Divided Self. The Alter Ego as Theme and Device in Brockden Brown, Hawthorne, and James," Doctoral Dissertation, Harvard University, 1964.

On the double consciousness as a moral commentary on internal conflict.

1403. Hedges, William. "Charles Brockden Brown and the Culture of Contradictions," Early American Literature, 9 (1974): 107-142.

Brown found a refuge for his tensions in a culture of contradictions in his creation of American Gothic romances. Mentions all the novels and singles out Edgar Huntly as "the most baffling of all Brown's novels, a botched Gothic thriller." Brown's enduring achievement is "the creation of a distinctively American hero, one whose failure fully to realize his own identity reflects American cultural contradictions."

1404. Hemenway, Robert E. "The Novels of Charles Brockden Brown: A Critical Study," Dissertation Abstracts, 28 (1966): 676A (Kent State University).

Discusses some fresh material on Brown including "the newly found manuscript outline of Wieland." Revaluates Charles Brockden Brown's literary artistry in the light of this find, concluding that "Brown consistently transcended the Gothic and sentimental traditions which held him captive, touching upon the archetypal truths which always illumine successful art. His novels are that unique blend of metaphor and myth, rhythm and stasis, which distinguishes American fiction from its English and European counterparts."

1405. _____ and Dean H. Keller. "Charles Brockden Brown: America's First Important Novelist: A Check List of Biography and Criticism," Papers of the Bibliographical Society of America, 60 (1966): 349-362.

Designed to be "a supplement to the incomplete and selective bibliographies published by David Lee Clark and Lulu Rumsey Wiley." Consists of four parts: "Books About Brown," "Periodical Articles About Brown," "Parts of Books About Brown," "Dissertations About Brown." Although purporting to be comprehensive there are errors of omission and commission throughout as in the erroneous citing of George Snell's article on Brown (see 1480). Superseded by the Carpenter bibliography (see 1371).

1406. Hemenway, Robert E. "Brockden Brown's Twice Told Insanity Tale," American Literature, 40 (1968): 211-215.

Deals with the short story, "Insanity: A Fragment," published by Brown on May 19, 1798 in The Weekly Magazine and again in February, 1809, in Port Folio. Both versions of the story "re-emphasize Brown's fascination with the irrationalities of the human mind, a subject he had explored at length in Wieland, Ormond, Arthur Mervyn, and Edgar Huntly."

1407. Hendrickson, James C. "A Note on Wieland," American Literature, 8 (1936): 305-306.

Brief note identifying one "James Yates" of Tomhanick, New York, as the model for Brown's religious lunatic and childkiller, Theodore Wieland. The name is found in the Posthumous Works of Ann Eliza Bleecker (1793).

1408. Hirsh, David B. "Charles Brockden Brown as Novelist of Ideas," Books at Brown, 20 (1965): 165-184.

Takes a negative view of Brown's accomplishments in an analysis of Wieland and Ormond. In these novels, Brown attempts to project his own ideas by depicting men of ideas translating lofty concepts into social action which in turn causes havoc and destruction. As in the moral worlds of Shakespeare and Dostoevsky, action more often produces evil than good, no matter how lofty the ideals upon which the actions are based. Brown's novels of ideas fail to reconcile this dilemma.

1409. Hobson, Robert W. "Voices of Carwin and Other Mysteries in Charles Brockden Brown's Wieland," Early American Literature, 10 (1975): 307-309.

A confused and confusing essay which attributes "multiple voices" to Wieland's most Gothic character, Carwin. Is Carwin's voice the second voice that we hear commanding Theodore Wieland to slay his children? "The circumstantial evidence against Carwin is not conclusive because at no time in the novel does this character appear guilty of, or even capable of, homicide."

1410. Hoekstra, Ellen Louise Jarvis. "The Characterization of Women in the Novels of Charles Brockden Brown," Dissertation Abstracts International, 36 (1976): 8059A (Michigan State University).

Covers all six novels but puts primary stress on Brown's feminine portraits in the last two fictions. Brown was unusually adept at portraying the feminine consciousness. In the late work, "he became less interested in exploring and promoting liberal ideas through his characterization of women. In Jane Talbot and Clara Howard the influence of the sentimental-Gothic heroine" is obvious.

1411. Hughes, Philip Russell. "Archetypal Patterns in Edgar Huntly," Studies in the Novel, 5 (1973): 176-190.

A mythopoeic critical reading that suggests that "Edgar Huntly contains Brown's fullest use of the myth of the hero." The archetypal patterns found in the novel are "a guilty desire to do away with the father, exploration of feminine mysteries, and the capture of the anima." Concludes that as a quest story and mythopoeic novel "Edgar Huntly stands as one of the most complex, compelling psychological works of any American before Hawthorne and Melville."

1412. Hume, Robert D. "Charles Brockden Brown and the Uses of Gothicism: A Reassessment," Emerson Society Quarterly, 17 (1972): 10-18.

A provocative and often persuasive anti-Gothic interpretation of Brown's literary reputation. Hume takes the view that "in truth the form of his novels seems more influenced by Godwin, Bage and Holcroft than by the Gothicists." This position is developed in the historical assertion that "in studying Brown we have to recollect that he would not have conceived the Gothic novel as a special and distinct form or regarded it as possessing special psychological and affective characteristics. Certainly Brown does not write in any of the modes established by his English predecessors." Hume's essay forces us to re-examine the now facile assumption that Charles Brockden Brown is America's preeminent Goth.

1413. Jenkins, R. B. "Invulnerable Virtue in Wieland and 'Comus,'" South Atlantic Bulletin, 38 (1973): 72-75.

A brief and thinly argued interpretation which states that Brown's portrayal of virtue in Wieland runs counter to traditional theological positions, such as those of Milton, since it depends finally on doubt rather than belief.

1414. Jordan, Cynthia S. "On Rereading Wieland: The Folly of Precipitate Conclusions," Early American Literature, 16 (1981): 154-174.

Questions the role of the narrator, Clara Wieland, as a trustworthy informant and argues that Brown deliberately prevents easy didactic conclusions by means of his narrative structure.

1415. Justus, James H. "Arthur Mervyn, American," American Literature, 42 (1970): 304-324.

Emphasizes Brown's invention of a genuine American character in young Mervyn, "an ambiguity-ridden hero endowed with the distinctive traits of the national character." The importance of Arthur Mervyn to the development of American literature "lies not so much in its Gothicism as in its depiction of a new kind of hero."

1416. Kerlin, R. T. 'Wieland and 'The Raven,'" (see 1574).

1416A. Keshian, Charles G. "The Political Character of the Novels of Charles Brockden Brown," Doctoral Dissertation, University of California at Berkeley, 1973.

Examines Brown's conservative handling of radical political themes in the novels.

1417. Kimball, Arthur G. "Savages and Savagism: Brockden Brown's Dramatic Irony," Studies in Romanticism, 6 (1967): 214-225.

A closely reasoned article which treats the irony inherent in the savagery of civilized and intellectually exalted characters in Wieland and Edgar Huntly. In fact, Brown's novels abound in "ironic suggestions about man's potential for violence and irrational behavior which were lost upon his contemporaries." Touches upon a central theme of the American Gothic in saying that "through his art, Brown protests Enlightenment optimism with its assumption of man's innate virtue and its overly optimistic hopes for the New World."

1418. _____. Rational Fictions: A Study of Charles Brockden Brown. McMinnville, OR: Linfield Research Institute, 1968.

Offers perceptive commentaries on all the novels and regards Brown as both a spokesman for and critic of the Enlightenment adulation of reason. Unlike the Gothic novelists, Brown refused to simplify issues of good and evil or rationality versus irrationality, preferring instead to structure his "rational fictions" as forums for debate.

1419. Kinslow, Kenneth Joseph. Quaker Doctrines and Ideas in the Novels of Charles Brockden Brown," Dissertation Abstracts International, 39 (1978): 2938A-2939A (University of Notre Dame).

Of some value to students of Brown's Gothicism, the study demonstrates that in his major novels "Brown criticizes the optimism inherent in traditional Quaker doctrine." In contradistinction to Quaker beliefs, Brown constructed a Gothic world "filled with images of darkness, storm, and the abyss, revealing abundant evidence of human depravity and the haphazard rule of chance."

1420. Kirkham, E. Bruce. "A Note on Wieland," American Notes & Queries, 5 (1967): 86-87.

The note states that the elder Wieland, a victim of spontaneous combustion, is not a Moravian but a Cammissard, a member of a seventeenth-century fanatical Protestant sect.

1421. Krause, Sydney and Janet Nieset, "A Census of the Works of Charles Brockden Brown," Serif, 3, Number 4 (1966): 27-55.

An encyclopedic bibliography of Brown's writings with some accompanying commentary on the variety of his literary contributions to early American literature.

1422. Krause, Sydney J. "Ormond: Seduction in a New Key," American Literature, 44 (1973): 570-584.

Disagrees with the usual critical prescription which desig-

nates Ormond a Gothic novel. "Of Brockden Brown's four major novels, completed within a two year outburst, and often rather facilely lumped together as exploitive of Gothic sensation, Ormond would seem the least Gothicized." Views the novel as a unique portrayal of the theme of seduction since "with its strangely ironic variation on the stock situation of a master seducer being mastered, it is seduction in a new key."

1423. _____. "Romanticism in Wieland: Brown and the Reconciliation of Opposites," in Artful Thunder: Versions of the Romantic Tradition in American Literature in Honor of Howard P. Vincent. Kent, OH: Kent State University Press, 1975, pp. 13-24.

Examines the dialectical tensions inherent in the novel as a projection of Brown's divided self. Brown's romantic impulses contend with a more stable and pessimistic view of human chances in a dark world. These opposites are reconciled in Brown's "continuing Romantic quest for a more lasting reconciliation of the worlds of man and God than life allows."

1424. _____. S.W. Reid, and Alexander Cowie, eds. Wieland: or, The Transformation and Memoirs of Carwin the Biloquist by Charles Brockden Brown. Kent, OH: Kent State University Press, 1977.

Superbly edited text accompanied by Cowie's "Historical Essay," a sort of psychobiography of Brown's imagery of the internal world. Brown was certainly fully aware of his exploitation of Gothic conventions, but no other novelistic vocabulary seemed suitable for his dark subjects.

1425. Krause, Sydney J. "Ormond: How Rapidly and How Well 'Composed, Arranged, and Delivered,'" Early American Literature, 13 (1978): 238-249.

A formal study which makes a positive case for the careful composition for a novel usually considered to have been written rapidly and carelessly. Argues that Ormond is "Composed, Arranged, Delivered."

1426. _____. "Clara Howard and Jane Talbot: Godwin on Trial," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G.K. Hall, 1981, pp. 184-211.

Reviews the merits and defects of Brockden Brown's last and post-Gothic novels, both of them Richardsonian fictions. Both are also intellectual and high-minded novels of ideas in which Brown "gave Godwinian morality the ultimate trial of proving its effectiveness at achieving its own ends, and found it wanting."

1427. _____ and S.W. Reid, eds. Ormond: or, The Secret Witness by Charles Brockden Brown. Kent, OH: Kent State University Press, 1981.

Perceptively edited; links Ormond to the Richardsonian rather than the Gothic tradition in the history of the novel.

1428. Krayling, Michael. "Construing Brown's Wieland: Ambiguity and Derridean 'Freeplay,'" Studies in the Novel, 14 (1982): 43-54.

Analyzes the ambiguous motives and distorted causalities of human relationships in Wieland in the context of Jacques Derrida's psychoanalytic theories of reproductive experience.

1429. Krieg, Joann Peck. "Charles Brockden Brown and the Empire of Romance," Dissertation Abstracts International, 40 (1979): 2682A (City University of New York).

Defines Brown's idea of the romance. "Behind the facades of the sentimental novel, the Gothic, and even the fairy tale, Brown explores the most important philosophical ideas of his time, allowing reason, determinism, and materialism to assume allegorical proportions."

1430. Levine, Paul. "The American Novel Begins," American Scholar, 35 (1966): 134-148.

A general survey of Brown's fiction with much to say about Brown's Gothic tendencies. Believes that his work is "alternately Gothic, sentimental, naturalistic, psychological and social." Wieland is described as "a Calvinist assault on the conception of the universal efficacy of reason; Ormond belongs to that long list of American villains whose primary sin is the violation of the human personality; Edgar Huntly lights out for the territory ahead by utilizing the individualized American landscape as a kind of Gothic paysage moralisé; Arthur Mervyn begins as a Gothic tale and ends as a sentimental novel."

1431. Levine, Robert S. "Villainy and the Fear of Conspiracy in Charles Brockden Brown's Ormond," Early American Literature, 15 (1980): 124-140.

Public fears over the revolutionary espionage of secret societies is manipulated by Brown into a strong Gothic motif in Ormond. Draws some conclusions about the schemer and master criminal who lives in society simply in order to live off it.

1432. _____. "Conspiracy Fears and the American Romance, 1789-1860," Dissertation Abstracts International, 41 (1981): 4713A-4714A (Stanford University).

Chapter One is devoted to Brockden Brown's Ormond, "the novel which most directly makes use of the rhetoric of the fear of the Illuminati. Most treatments of Brown's villains have either ignored or not fully taken into account the Illuminati fear of the late 1790's, which provided the popular image of the expedient, anti-republican villain assaulting the vulnerable republican state."

1433. Limprecht, Nancy Silverman. "Repudiating the Self-Justifying Fiction: C. B. Brown, N. Hawthorne, and H. Melville as Anti-Romancers," Dissertation Abstracts International, 39 (1978): 886A (University of California at Berkeley).

Challenges the term "romance" as inaccurate in the case of these Gothic writers, because romance "traditionally explains and exculpates the actions of its hero." Brown seldom sanctions the attempts of his heroes to justify themselves. His novels, and the work of Hawthorne and Melville in this area, are "morally ambiguous and generally highly disturbing."

1434. Lyttle, David. "The Case Against Carwin," Nineteenth Century Fiction, 26 (1971): 257-269.

Refers to Brown as "an exasperating writer," and inquires whether there might be "themes in Brown's work that he did not care to have clarified, even to himself?" Sums up the case against Carwin in both Wieland and the sequel, The Memoirs of Carwin the Biloquist, by showing that even though Carwin descends from Radcliffean villains and Richardsonian seducers, "he is above all the son who rebels against the father figure."

1435. Manly, William M. "The Importance of Point of View in Brockden Brown's Wieland," American Literature, 35 (1964): 311-321.

Relates Brown's control of point of view to the moral ambiguities of the dark world of the Wielands. "The central drama of the novel lies not in sex or sensationalism per se but in Clara's consciousness as she copes with a growing isolation from the sane and normal preoccupations of daily life." In his handling of point of view, "Brown is far closer to the dark ambiguities of reason and emotion in Poe, Hawthorne, and Henry James than to the palpitating excesses of Richardson."

1436. Marchand, Ernest. "The Literary Opinions of Charles Brockden Brown," Studies in Philology, 31 (1934): 541-566.

Surveys the opinions of Brown as a literary critic and states that "he never formulated his literary or critical theories in an extended discourse." He defined the novel as "a contexture of facts capable of suspending the faculties of every soul in curiosity," and he paid tribute to the power of Mrs. Radcliffe in an essay called "On a Taste for the Picturesque" in The Literary Magazine for June, 1804. Concludes that for the most part "Brown's opinions of his contemporaries and predecessors must be sought outside his reviews in brief references and allusions scattered through his novels, periodical contributions, and editorial comment."

1437. _____. Introduction to Ormond: or, The Secret Witness by Charles Brockden Brown. New York: Hafner, 1962, pp. ix-xliv.

Summarizes Brown's life and art and comments on Brown's conception of the villain, certainly his most Gothic character. In the villainy of Ormond, Carwin, and Welbeck we see Brown's idea of "what a novel should be and what relation it should bear to American scenes and American life." Also judges Brown as a pamphleteer, a literary critic, and as an intellectual who thought of novel writing as a means of changing men's minds. Offers a chronology and a selected, annotated bibliography of criticism.

1438. Martinez, Inez A. "Charles Brockden Brown: Fictitious Historian," Dissertation Abstracts International, 40 (1979): 3302A (University of Wisconsin).

Speculates about Brown's response "to two cultural factors in Federalist America: the dream that American society would be morally superior to its predecessors; and the paucity of cultural ties uniting Americans." Proposes that Brown's novels should be read

as "fictitious histories that attempted to show Americans their unity in sharing the human past and their uniqueness in being individually tasked with determining good and evil."

1439. McAlexander, Patricia J. "Sexual Morality in the Fiction of Charles Brockden Brown: Index to a Personal and Cultural Debate Regarding Passion and Reason," Dissertation Abstracts International, 34 (1974): 6597A (University of Wisconsin).

Relates Brown's fiction of ideas to the intellectual history of the late eighteenth century and identifies three separate ideological currents in his work: "he wanted to teach the rational morality of the reformist and radical parties, to amuse himself, and finally--most importantly though semi-consciously--to test moral theory in order to find an answer." Brown was also endowed with Gothic vision in the sense that he saw that American culture concealed "a developing nightmare and that beneath both the passion and reason man was evil, a killer."

1440. _____. "Arthur Mervyn and the Sentimental Love Tradition," Studies in the Literary Imagination, 9 (1976): 31-41.

Brown's novel Arthur Mervyn is the product of both the "altruistic ethics" of Godwin's philosophy and sentimental love. Mervyn marries in order to obtain "an image of spiritual superiority as well as knowledge of the human heart" but he fails to reconcile reason and emotion.

1441. McCay, Mary Ann D. "Women in the Novels of Charles Brockden Brown: A Study," Dissertation Abstracts International, 35 (1974): 3692A (Tufts University).

Concentrates on Brown's "interesting and ambivalent attitude" toward his heroines in the six novels and in Alcuin. "What a study of Brown's women characters reveals is that the author was ultimately unable to deal with the polarity between innocence and sexual knowledge no matter how liberated and educated his characters were."

1442. Micklus, Robert. "Charles Brockden Brown's Curiosity Shop," Early American Literature, 15 (1980): 172-187.

A reductive essay which argues that Brown permits the reader to evaluate his characters according to the type and intensity of curiosity they evince. Thus, Carwin in Wieland is evil and Arthur Mervyn is good because Carwin's curiosity is egotistic while Arthur Mervyn's is altruistic.

1443. Myers, Anne Caldwell. "The Novels of Charles Brockden Brown: A Rejection of Utopia," Dissertation Abstracts International, 42 (1981): 704A-705A (Arizona State University).

Charles Brockden Brown's four Gothic novels test and repudiate utopian ideals. In Wieland, "the Arcadian commune" fails; in Ormond, the figure of the "rational philosopher-king" is censured; in Arthur Mervyn, "the Franklin-capitalist system" is criticized; and finally, in Edgar Huntly, "Brown examines the Rousseau conception of the noble savage and the reattainment of natural innocence." Such

utopian social ideals prove "dangerous to the intelligent man because they promote both physical and mental isolation."

1444. Nelson, Carl W., Jr. "The Novels of Charles Brockden Brown: Irony and Illusion," Dissertation Abstracts International, 32 (1971): 392A (State University of New York at Binghamton).

A thematic explication of Brown's work which focuses upon "the play of language and narrative voice as embodied in the structure of Brown's fiction." Concludes that Brown's narrators often fail in their quests for self identity because they "superimpose fantasy upon reality and create worlds of wish-fulfillment. The Gothic elements of Brown's plots are expertly converted into vehicles of parody and irony."

1445. _____. "Brown's Manichaean Mock-Heroic: The Ironic Self in a Hyperbolic World," West Virginia University Philological Papers, 20 (1973): 26-42.

Stresses the importance of point of view in Brown's novels since his narrators often "inflate the significance of their tales with a hyperbolic appeal to the Manichaean conflict of good and evil." When Brown allows his narrators to voice such mock-heroic appeals, he reveals "the psychological polarities of the human mind."

1446. _____. "A Just Reading of Charles Brockden Brown's Ormond," Early American Literature, 8 (1973): 163-178.

Focuses its critical attention on Sophia in Ormond "to show the substance and motivation of the popular sentimental and moral point of view of the time to reveal the disastrous effects of restrictive sentimentality."

1447. _____. "A Method for Madness: The Symbolic Patterns in Arthur Mervyn," West Virginia University Philological Papers, 22 (1975): 29-50.

An initiatory reading of Arthur Mervyn which views the novel as a kind of Gothic Bildungsroman. Brown structures young Mervyn's wanderings through plague-ridden Philadelphia by "correlating physical setting and psychological theme" and by having Mervyn repeatedly fail various initiations into spiritual manhood.

1447A. Nye, Russel B. "The Early Novel: Charles Brockden Brown's American Gothic," in American Literary History: 1607-1830. New York: Alfred A. Knopf, 1970, pp. 241-244.

Brief treatment which locates Brown at the head of the American Gothic tradition.

1448. Oliver, Lawrence James, Jr. "Kinesthetic Imagery and the Nightmare of Falling in the Fiction of Brown, Cooper, Poe, and Melville," Dissertation Abstracts International, 42 (1981): 216A (Pennsylvania State University).

An inquiry into one of the primary events of the American Gothic imagination. "Seeks to determine why the image of being helpless on slippery ground had such a powerful grip." Brown used the image in Wieland and Edgar Huntly, but the obsession with the

pit or the fall is notably central to Poe where the main characters often "yearn to enter the dark depths, which are always symbolic of the mysterious recesses of the imagination."

1449. Parker, Patricia. Charles Brockden Brown: A Reference Guide. Boston: G.K. Hall, 1980.

An annotated guide to the Brown canon and criticism from the earliest reviews to the present. Brings together a widely scattered body of scholarship, much of it vehemently anti-Gothic. Careful, useful, and comprehensive bibliography.

1450. Patrick, Marietta Stafford. "Romantic Iconography in Charles Brockden Brown," Dissertation Abstracts International, 41 (1980): 675A (University of Kentucky).

Investigates and accounts for Brown's use of "the image of enclosure and the persistence of the double" in his work. Interprets the Gothic image of enclosure "as a mind symbol because it suggests the rise or fall into some new order of existence."

1451. Pattee, Fred Lewis. Introduction to Wieland: or, The Transformation by Charles Brockden Brown. New York: Hafner, 1960, pp. ix-xlvi.

Pattee, one of the deans of American literary scholarship, judges Brown's Wieland to be "the most noteworthy piece of fiction produced in America during the first generation of the Republic." Sees Brown as an inheritor of the Gothic tradition who introduced three motifs of natural terror in his novel: the spontaneous combustion of the elder Wieland, ventriloquism or biloquism, and child murder. By these motifs and others, Brown began a distinctly American species of Gothic novel.

1452. Pease, Marilyn Theresa. "The Novels of Charles Brockden Brown: Studies in the Rise of Consciousness," Dissertation Abstracts, 28 (1968): 4140A (Fordham University).

Studies the six novels; remarks of Wieland that "the consciousness of each character in this novel is revealed in terms of fears and anticipations, many of which stem from a brooding sense of duty. Psychical transformations take place in all the characters, but Clara's final transformation occurs in her ultimate acceptance of common sense." Concludes that Brown "anticipated the modern psychological novel with its emphasis on mental and behavioral phenomena."

1453. Person, Leland S., Jr. "'My Good Mama': Women in Edgar Huntly and Arthur Mervyn," Studies in American Fiction, 9 (1981): 33-46.

Both novels disclose Brown's ambivalent attitude toward women and both novels carry the theme that art enables man to escape women and passion. Mervyn's search causes him to see a potential father figure in all males and mother figures rather than mates in the women he encounters. In Edgar Huntly, the view of woman is even more confused.

1454. Prescott, F. C. "Wieland and Frankenstein," American Literature, 2 (1930): 172-173.

A brief, speculative note on influence which records Mary Shelley's careful study of Wieland. Theodore's mania and loss of self-control may have given Mary Shelley an idea for the actions of the monster in Frankenstein.

1455. Pridgeon, Charles T., Jr. "Insanity in American Fiction from Charles Brockden Brown to Oliver Wendell Holmes," Dissertation Abstracts International, 31 (1970): 1766A-1767A (Duke University).

Traces the themes of psychosis and abnormal psychology which "pervade early and mid-nineteenth century American fiction as evidenced in Brown, Cooper, Neal, Lippard, Paulding, Bird, Poe, Simms, Dana, Hawthorne, Melville, and Holmes." Concludes that "deranged characters were the peculiar products of the era during which America--consciously in search of moral progress--initially confronted the threat of insanity."

1456. Reid, S. W. "Brockden Brown in England: Notes on Henry Colburn's 1822 Editions of His Novels," Early American Literature, 9 (1974): 188-195.

Observes that by 1822 England had "a 'complete' Brown long before Brown's countrymen were supporting his fiction in American bookstalls." In short, Brown found a receptive English audience, but he did not establish the same reputation with his fellow Americans.

1457. _____ and James F. Caccamo, "The States and Issues of Brown's Edgar Huntly," Papers of the Bibliographical Society of America, 75 (1981): 326-339.

Examines the complex publication history of the early editions of Brown's Edgar Huntly. A survey of the numerous examples "together with several surveys of American libraries holding copies indicates that the 1801 sets actually belong to the first edition, that there are consequently two issues of the first two volumes, dated 1799 and 1801, that the 1799 issue of volume II comprises three states of quire K and two of quire M, and that volume III exists in at least three issues, defined by the 1799, 1800, and 1801 title pages."

1458. Ricks, Christopher. "Chamber of Horrors," New Statesman, March 11, 1966, pp. 339-340.

Contains incidental comments on Brown's inauguration of the chamber of horrors in American fiction. Points out an essay by Hazlitt in the Edinburgh Review in 1829, "one of the first and most active analyses of American Gothic Fiction." Here, Hazlitt "used the Gothic novels of Charles Brockden Brown in order to point the contrast with English fiction."

1459. Ridgely, Joseph V. "The Empty World of Wieland," in Individual and Community: Variations on a Theme in American Fiction. Durham, NC: Duke University Press, 1975, pp. 3-16.

The novel's pervasive nocturnal atmosphere is a symbolic reflection of the American sense of political void. The book's dark images also impart the fears consequent upon "a deprivation of a fostering social order, of those traditional institutions by which the individual self attempts to gauge its proper role."

1460. Ringe, Donald A. Charles Brockden Brown. New York: Twayne (Twayne American Authors Series #98), 1966.

A general introduction to Charles Brockden Brown for students new to his work. Brown's Gothicism is not stressed but it is mentioned periodically through the seven chapters. Finds the first novel, Wieland, to be "more satisfying and to explore its problems more dramatically, and despite the Gothic melodrama of the mysterious voices, it actually does so in a much more convincing action." These references to the Gothic notwithstanding, Ringe attributes little of Brown's success as a novelist to his exploitation of Gothic events and style.

1461. _____. "Charles Brockden Brown," in Major Writers of Early American Literature. Madison, WI: Wisconsin University Press, 1972, pp. 273-294.

Brown ought to be regarded as the unquestioned precursor of Poe, Hawthorne, James, and Faulkner "since Brown uses the trappings of the Gothic novel as psychological symbols of the state of his heroes." Like his followers in the American Gothic tradition, Brown fused the intensity of Gothic symbolism with the intellectual depth required of a fiction of ideas.

1462. _____. "Early American Gothic: Brown, Dana, and Allston," American Transcendental Quarterly, 19 (1973): 3-8.

A brief comparative analysis which shows how and in what direction early American Gothic developed from Brown's Wieland (1798) to Washington Allston's Monaldi (1841)

1463. Rodgers, Paul C., Jr. "Brown's Ormond: The Fruits of Improvisation," American Quarterly, 26 (1974): 4-22.

Identifies Brown's main defect as a novelist to be "a text thick-sown with promising formal and thematic initiatives, no one of which held Brown's attention long enough to organize the book." Yet, such disarray may be one of the fruits of his art since "most of Ormond's lasting strengths--its 'tantalizing' array of unfocused themes, potential symbols and the like--emerged as chance by-products of the same improvisational impulses that produced its weaknesses."

1464. Rose, Harriet. "The First-Person Narrator as Artist in the Works of Charles Brockden Brown, Nathaniel Hawthorne, and Henry James," Dissertation Abstracts International, 33 (1973): 6373A (Indiana University).

Discusses the narrative features of Brown's Arthur Mervyn, a novel in which "there is at the center a fatal encounter with the shadow figure which turns the artist's journey towards failure and self-destruction" thus uncovering a profoundly pessimistic strain in the American novel from its beginnings. Also studies Hawthorne's Blithedale Romance and James's Stories of Writers and Artists.

1465. Rosenthal, Bernard. "Introduction" to Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 1-21.

Introduces a collection of nine original essays together with reviews and early criticism. Reviews the history of critical opinion about Brown, discusses the need for rereading Brown's novels, comments on the diversity of approaches which Brown's work encourages, and ends by saying of Brown that "he made tentative explorations into interior regions that would be profoundly examined by the great romancers, Hawthorne and Melville."

1466. _____. "The Voices of Wieland," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 104-125.

Using the method of scenic analysis, the essay charts the ambiguities and contradictions among the various voices of Carwin and others heard giving commands throughout Wieland and concludes that Brown's use of ventriloquism goes well beyond mere Gothic excitement. The ways in which various characters misconstrue the voices is Brown's way of indicating that "under the best of circumstances, rational conduct in this world is not easily maintained. Add the dimension of reliance on religion, and abandoning the norms of civilization becomes an event only awaiting the circumstances that will precipitate it."

1467. Russo, James R. "The Tangled Web of Deception and Imposture in Charles Brockden Brown's Ormond," Early American Literature, 14 (1979): 205-227.

Unravels and interprets the convoluted skeins of narrative in Ormond: or, The Secret Witness (1799). Masquerades, false identities, deceptive voices, and other strategies of delusion contribute to the theme of imposture and the atmosphere of Gothic intrigue which fill the novel.

1468. _____. "The Chameleon of Convenient Vice: A Study of the Narrative of Arthur Mervyn," Studies in the Novel, 11 (1979): 381-405.

Although Arthur Mervyn is the titular hero, he remains a morally obnoxious and psychologically inaccessible personality, or in Warner Berthoff's phase, "a chameleon of convenient vice." Mervyn's self-congratulatory narrative is an elaborate deception to conceal his egotism and depravity from himself. He should therefore be regarded as a highly unreliable narrator.

1469. _____. "The Craft of Charles Brockden Brown's Fiction," Dissertation Abstracts International, 40 (1980): 5058A-5059A (University of Arizona).

Accepts and develops the thesis that "all of Brown's novels have the unreliable narrator in common." Ormond can only be understood as "a complex fabric of semi-plausible lies, while Edgar Huntly demonstrates that both men are driven by dark hidden motives that they themselves do not understand." Concludes that "Brown, like Hawthorne, seems to have concluded that truth could only be approached through indirection."

1470. _____. "'The Chimeras of the Brain': Clara's Narrative in Wieland," Early American Literature, 16 (1981): 60-88.

A study of the reliability of the Wieland narrator, Clara Wieland, her struggle to contain the family psychosis of religious madness, and her failure to grasp her own psychological and moral flaws in her tangled relations with Carwin and her murderous brother.

1471. Scheick, William J. "The Problem of Origination in Brown's Ormond," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 126-141.

A somewhat abstruse and overly obscure reading of Ormond whose thesis concerning "origination" is inconsequential to an understanding of the novel's Gothicism. An early sentence in the essay reads "Within this distinction between passive and active power lies an epistemological quandary identical to that informing Ormond: if the mind manifests a capacity for producing change in itself--is there then real, precedent, determinative, extrinsic causality for how the mind behaves and for what the mind knows?"

1472. Schneider, Evelyn S. "The Changing Image of Charles Brockden Brown as Seen by American Critics from 1815 to the Present," Dissertation Abstracts International, 32 (1972): 6943A (Rutgers University).

Notes the shift in Brown criticism toward a view of the novelist as a writer of the "disturbed dream." Records W. H. Prescott's respect for "elements of Gothicism and Romanticism" and predicts that Brown scholarship will become even more voluminous since "Brown's tales appeal primarily to the deepest, most submerged areas of the American imagination."

1473. Schulz, Dieter. "Edgar Huntly as Quest Romance," American Literature, 43 (1971): 323-335.

Mentions the ambivalence of criticism over Brown's formlessness, but believes that "the structural unity of Edgar Huntly is greater than has usually been granted." Citing ideas about the hero developed by Joseph Campbell and Northrup Frye, Schulz connects Edgar Huntly to the formal pattern of the quest romance, "separation-initiation-return" and argues that Brown's roman noir "contains at least three major quests with different goals and that the book does achieve a certain degree of unity by relating the different journeys of the hero to the evolution of a deeper mystery, the gradual release of the irrational and aggressive part of the hero's psyche, of his 'dark self.'"

1474. Schulz, Max F. "Brockden Brown: An Early Casualty of the American Experience," in Americana-Austriaca: Beitrage zur Amerikakunde, ed. Klaus Lanzinger. Vienna, Austria: W. Braumuller, 1970, II, 81-90.

Centers on Edgar Huntly's encounters with Indians as Brown's means of opening up the question of race relations in America. Finds essentially that no relationship exists except mistrust and violent hatred. Appears to be an elaborate misreading of the serious themes of Brown's novel of the night.

1475. Seltzer, Mark. "Saying Makes It So: Language and Event in Brown's Wieland," Early American Literature, 13 (1978): 81-91.

A rhetorical study of Clara Wieland's narrative habits, patterns, and rhythms. Like her literary relative the Gothic heroine, Clara's language "emerges as the central action of the romance," the index to a sensitive mind under stress and seeking to come to terms with itself.

1476. Shelden, Pamela J. "The Shock of Ambiguity: Brockden Brown's Wieland and the Gothic Tradition," De Kalb Literary Arts Journal (Clarkston, Georgia), 10, Number 4 (1977): 17-26.

Explains the process by which Brown Americanized the Gothic to cause "terror to well from the inner self as the victim perceives dangers hidden in himself and the universe." Uses Wieland as an illustration of the American internalization of the Gothic showing how Brown psychologized the symbolism of Gothic nightmare as well as the theme of the divided self.

1477. Sickels, Eleanor. "Shelley and Charles Brockden Brown." (See 0690)

1478. Slanina, Ann Margaret. "The Development of Charles Brockden Brown's Literary Ideas: A Study of His Major Novels," Dissertation Abstracts International, 37 (1976): 2187A-2188A (University of New Mexico).

Shows the maturation of Brown's work, from orthodox Gothic novelist who planned Wieland as "a rational example of American Gothic" to a fulfillment in Edgar Huntly which exhibits Brown's "ambition to write an American tale in which the perils of the wilderness and Indian hostility would replace the Gothic castles of European romance."

1478A. _____. "Charles Brockden Brown's Wieland: A Story with a Moral," Re: Artes Liberales, 6, Number 2 (1980): 11-22.

Calls Wieland an American Gothic novel based on reality as well as a book which defies the Lockean proposition that truth has its soundest source in the senses. Wieland's action is a Gothic dramatization of the senses' distortion of the moral perception.

1479. Smith, Allan Gardner. "Nineteenth-Century Psychology in the Fiction of Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne," Dissertation Abstracts International, 35 (1975): 7880A-7881A (Indiana University).

Beginning with the Gothic probings of Charles Brockden Brown there is a growing discontent with the popular psychology of the day. These three writers "were not convinced that the psychologies of their time offered an adequate explanation of the mind."

1480. Snell, George. "Charles Brockden Brown: Apocalypticalist," University of Kansas City Review, 11 (1944): 131-138; Rpt. in The Shapers of American Fiction, 1798-1947. New York: Cooper Square, 1961, pp. 32-45.

Traces the Gothic-apocalyptic visions of Faulkner, Bierce,

Poe, Hawthorne, and others back to American literature's original apocalypticalist, Charles Brockden Brown, "the shaper of a tradition that affected writers greater than he and which continues today to fructify some of our most serious fiction." Maintains that Brown "was susceptible to the spell of Gothic romance and that he set himself to the creation of a Gothic novel that would put America on the literary map with a vengeance and in Wieland very nearly succeeded." Snell's essay is one of the best pro-Gothic readings of Brown's indispensable importance to the genesis of a genuine American Gothic.

1481. Soldati, Joseph A. "Configurations of Faust: Three Studies in the Gothic (1798-1820)," Dissertation Abstracts International, 32 (1972): 6945A (Washington State University).

Considers Wieland as a mythic example of the Faustian configuration in American literature. Also studies the Faust theme in Mary Shelley's Frankenstein and Maturin's Melmoth the Wanderer.

1482. _____. "The Americanization of Faust: A Study of Charles Brockden Brown's Wieland," Emerson Society Quarterly, 20 (1974): 1-14.

Sees Wieland as a darkly prophetic novel about hidden strains of selfishness and depravity in the American character. "The savagery of Wieland's Faustian behavior with its utter violence, depravity of power and destructiveness sets Wieland apart from the European Faust legends and anticipates the new world's violent temper."

1483. _____. Configurations of Faust: Three Studies in the Gothic (1798-1820). New York: Arno Press, 1980.

Studies variations on the Faust archetype in Brockden Brown's Wieland (1798), Mary Shelley's Frankenstein (1818), and Charles Robert Maturin's Melmoth the Wanderer (1820). Through the Faust theme of Wieland, Brown refutes the myth of American innocence.

1484. Solve, Melvin T. "Shelley and the Novels of Brown." (See 0692)

1485. Spangler, George M. "C. B. Brown's Arthur Mervyn: A Portrait of the Young American Artist," American Literature, 52 (1981): 578-592.

A specious over-reading of Arthur Mervyn as an initiation story and an American Bildungsroman, "simple in conception, but wonderfully complicated in execution." Ignores or dismisses the Gothic tonalities of the book and concludes that "in traditional terms, the form of Brown's work reveals that it is a Kunstlerroman as well as a Bildungsroman, that Arthur is not only an innocent youngster confronting the world but a young artist beginning his career."

1486. Stineback, David. Introduction to Edgar Huntly: or, The Memoirs of a Sleep-Walker by Charles Brockden Brown. New Haven, CT: College and University Press Services, 1974.

A scholarly introduction to Brown's final Gothic novel. The

function of the dark and wild settings as a geographic metaphor for the depths of self is counted as Brown's principal contribution to nascent American Gothicism.

1487. Stout, Janis P. "Urban Gothicists: Brown, Lippard, Poe," in Sodoms in Eden: The City in American Fiction Before 1860. Westport, CT: Greenwood Press, 1976.

The three writers constitute an urban Gothic triad in their image of the city as encloser of the spirit. Poe's metropolitan settings follow Brown's in Arthur Mervyn and Lippard's in The Quaker City. The three Gothicists accompany their urban settings by "extreme emotional states so as to create Gothic effects of terror."

1488. Strozier, Robert. "Wieland and Other Romances: Horror in Parentheses," Emerson Society Quarterly, 50 (1968): 24-29.

In all of Brown's Gothic endeavors we see "involved, distractingly parenthesized sentences." Although his syntactical convolutions and elaborate structure temporarily intensify the Gothic horror, Brown's over-involved style eventually disables his attempt to sustain the horror which becomes a parenthetical effect.

1489. Toles, George. "Charting the Hidden Landscape: Edgar Huntly," Early American Literature, 16 (1981): 133-153.

The narrator's sense of landscape throughout the book is highly subjectified and reflects the inner disorientations of the character. Brown uses the narrator's perceptions of the wilderness and pit to mirror Edgar Huntly's progressive disintegration of self-control.

1490. Tomlinson, David Otis. "Women in the Writings of Charles Brockden Brown: A Study in the Development of an Author's Thought," Dissertation Abstracts International, 35 (1974): 5431A (University of North Carolina).

A study in intellectual history which claims that "until 1800, Brown's writing reflects a Quaker outlook by consistently presenting the independent and intellectually mature woman as a heroine, but that Brown's heroines in his fiction after 1800 are domestic heroines, not independent or strikingly intellectual women."

1491. Tricomi, Elizabeth Taylor. "The Search for Knowledge in the Major Novels of Charles Brockden Brown," Dissertation Abstracts International, 31 (1971): 5430A (Northwestern University).

In his four major novels reflecting the Gothic tradition, "Brown accomplished his intentions by employing the curiosity-provoking form of the Gothic mystery novel as a vehicle for considering the extent to which man is capable of knowing the world around him, particularly the causes and motives underlying the appearances presented by human actions and events." Concludes that Brown's protagonists consistently fail to penetrate those appearances.

1492. Van Der Beets, Richard and Paul Witherington. "My Kinsman, Brockden Brown: Robin Molineux and Arthur Mervyn," American Transcendental Quarterly, 1 (1969): 13-15.

A comparative study which examines two American innocents abroad and their initial contact with the city of darkness. Young Robin in Hawthorne's tale "My Kinsman, Major Molineux" is a direct descendant of Brockden Brown's rural Adam figure, Arthur Mervyn in his novel Arthur Mervyn: or, The Memoirs of the Year 1793.

1493. Vilas, Martin S. Charles Brockden Brown: A Study of Early American Fiction. Burlington, VT: Free Press Association, 1904; Rpt. Folcroft, PA: Folcroft Library Editions, 1973.

A first serious consideration of Brown as the father and founder of a native Gothic school in American letters. Carefully analyzes all of the novels, examines Brown's other literary careers as journalist and critic, and makes a scholarly effort to show what later American writers in the Gothic mood would owe to Brown's first experiments in American nightmare.

1494. Voloshin, Beverly Rose. "The Lockean Tradition in the Gothic Fiction of Brown, Poe, and Melville," Dissertation Abstracts International, 40 (1980): 4047A (University of California at Berkeley).

Works out its conclusions from the generic proposition that "Gothic fiction investigates the problem left by Lockean philosophy--the relation of the order of the isolated mind in the order of nature. In Edgar Huntly, the subversion of the orderliness of experience clearly comes from within. In Poe's Narrative of Arthur Gordon Pym, Poe reaches a radical solution to the problem of the relation of mind to nature. In Moby Dick, the Gothic prison expands to become the world."

1495. Warfel, Harry R. "Charles Brockden Brown's German Sources," Modern Language Quarterly, 1 (1940): 357-363.

Points out Brown's borrowings from Schiller's Geisterseher (1789) and Tschink's The Victim of Magical Delusion (1796). Additionally, Brown was also influenced by the English Jacobin novelist Robert Bage, a writer who "combines Radcliffean terror motifs with Godwinian liberal thoughts on social problems."

1496. _____. Charles Brockden Brown: American Gothic Novelist. Gainesville, FL: Florida University Press, 1949.

Frankly designates Brown to be a Gothic novelist. "Horror and terror, not love and romance, were Brown's proper precinct." Looks at all the novels as exercises in innovative Gothicism, "all in the tradition of the terror novel as modified by a concern with ideas." Has chapters on each novel and is particularly insightful in discussing the new Gothicism of Edgar Huntly, "a superb version of the eighteenth-century Gothic novel." Concludes not only that the Gothic is the single most important aspect of Brown's fiction, but that his work "anticipated Poe's and Hawthorne's in subject, style, mood, and intellectual elevation."

1497. Weber, Alfred. "Charles Brockden Browns Theorie der geschichtsschreibung und des romans," in Geschichte und fiktion:

Amerikanische prosa im 19. jahrhundert. Göttingen, W. Germany: Vandenhoeck und Ruprecht, 1972, pp. 15-41.

Translation: "Charles Brockden Brown's Theory of the Short Story and the Novel." Surveys Brown's critical ideas about the means and ends of fiction. Uses as sources the prefaces to the novels and Brown's frequent essays in The Literary Magazine and American Register. Brown saw the duty of the fictionist to be that of a "moral painter."

1498. Wiley, Lulu Rumsey. Sources and Influence of the Novels of Charles Brockden Brown. New York: Vantage, 1950.

Examines Brown's relationship to the English Gothic novelists and the German school of terror. Sees Brown as an "intelligent imitator ... the first American who transferred the Gothic type of romance from the old world to the new. Although he was influenced by the Gothic school in England, he struck out for himself in certain essentials. He abandoned the highly improbable methods of the extreme Gothicists and attempted to attain the two characteristics which are now aimed at by every literary artist--truth in local color and truth to the facts of science." Although not wholly satisfactory, the Wiley source study remains one of a handful of such surveys of Brown's literary roots and influence.

1499. Witherington, Paul. "Narrative Technique in the Novels of Charles Brockden Brown," Dissertation Abstracts, 25 (1964): 2992 (University of Texas).

"In Wieland and in Edgar Huntly Brown adapts eighteenth century Gothic patterns of horror to his study of mental conflict by using scientific and psychological phenomena of his time." Finds the technique of Edgar Huntly to be solidly and centrally Gothic because its "archetypal images of quest, labyrinth, wasteland, pursuit, and death-rebirth suggest elements of the unconscious mind."

1500. _____. "Image and Idea in Wieland and Edgar Huntly," Serif, 3 (1966): 19-26.

Denigrates Brown's use of "Gothic gadgetry," but makes perceptive observations on the central idea of these two novels of ideas. In Wieland, "the persistent Brown theme is the disaster caused by failure to see more than one alternative in a given situation;" but by doing just this, Clara Wieland survives.

1501. _____. "Benevolence and the 'Utmost Stretch': Charles Brockden Brown's Narrative Dilemma," Criticism, 14 (1972): 175-191.

Classifies Brown's novels as "allegories of art and the artist." The narrative dilemma in Brown's works often takes the form of a collision of egotism and benevolence which Brown chose to embody in "the stock fiction of his day as a conflict between Gothic secrecy and the exchange of confidence."

1502. _____. "Charles Brockden Brown's Other Novels: Clara Howard and Jane Talbot," Nineteenth Century Fiction, 29 (1974): 257-272.

Reconsiders Brown's final and non-Gothic endeavors in the field of the novel, Clara Howard and Jane Talbot, arguing that these two books are not simply independent achievements in their own right but deserve more study because "these novels add to our knowledge of the earlier novels by revealing the continuity of Brown's narrative forms, ideas, and tone. For Brown, even in the early novels, the sentimental formula of equal, reciprocal benevolence is the norm, and Gothic is the variation."

1503. _____. "Charles Brockden Brown: A Bibliography Essay," Early American Literature, 9 (1974): 164-187.

Reviews the state of the art in Brown scholarship and observes that "biography is still the weakest part of Brown studies." Notes the high number of dissertations written on Brown and groups the criticism into three major periods with the most important phase "following World War II when Brown became a subject for formalistic and archetypal criticism."

1504. _____. "Charles Brockden Brown's Ormond: The American Artist and His Masquerades," Studies in American Fiction, 4 (1976): 111-119.

Brown's arch-villains, like the confidence men of later American literature, are often versions of the artist.

1505. _____. " 'Not My Tongue Only': Form and Language in Brown's Edgar Huntly," in Critical Essays on Charles Brockden Brown, ed. Bernard Rosenthal. Boston: G. K. Hall, 1981, pp. 164-183.

Defends the thematic and metaphoric value of the Gothic tradition in Brown's prose and views the language of Edgar Huntly as an index of the book's modernity. Through his language, Brown displays a strong kinship with the Gothic, particularly since "Gothic novelists were often less concerned with guilt by dissociation than guilt by association, evil being transferred through confession with all the randomness of a plague. In truth, Brown both uses and alters traditional Gothic to his narrative purposes."

1506. Wyss, Hal H. "Involuntary Evil in the Fiction of Brown, Cooper, Poe, Hawthorne, and Melville," Dissertation Abstracts International, 32 (1971): 1489A (Ohio State University).

Maintains that in the writings of these four romantics, "evil is most frequently depicted as involuntary." Places the villains in four categories: "those depraved by nature; those destined to evil by membership in a given race or tribe; those for whom the sins of the fathers are reenacted; and those who are weakly aligned with the community of man." Brown's characters tend to belong to the fourth category of evil.

1507. Yarbrough, Stephen R. "The Tragedy of Isolation: Fictional Technique and Environmentalism in Wieland," Studies in American Fiction, 8 (1980): 98-105.

Stresses the natural Gothic value of the American setting for the staging of a "tragedy of isolation." Enclosure of self, psychic

loneliness, spiritual depravity, and the sense of a fallen world were the typical conditions of American Gothic that led to entrapment of soul.

1508. Young, Philip. "Born Decadent: The American Novel and Charles Brockden Brown," Southern Review, 17 (1981): 501-519.
Discusses Brown's contribution to decadence in American romanticism especially with regard to his female characters.

1509. Ziff, Larzer. "A Reading of Wieland," Publications of the Modern Language Association, 77 (1962): 51-57.
Relates the ideological context of the novel to the hold of Calvinism on the American character. Brown's Wieland "penetrates beneath the principles of optimistic psychology of his day and recognizes the claims which Calvinism makes on the American character. Charles Brockden Brown's achievement in Wieland is considerable, for a half-century before the great literary movement in New England, he had perceived the theme and the manner of the American novel, which is to say that like all great literary artists he knew his culture better than it knew itself."

3. Isaac Mitchell (1759-1812)

1510. Pearson, Edmund. Queer Books. Garden City, NY: Doubleday, 1928.
Comments on Mitchell's bona fide Gothic novel, The Asylum: or, Alonzo and Melissa (1811). The work is not just a "queer" book; it is also the author's attempt to fuse the old-world Gothic with the venturesome spirit of the American Revolution. What is Benjamin Franklin doing in a Gothic romance anyway?

4. Washington Irving (1783-1859)

1511. Bonney, Agnes M. "Artistic Uses of Supernaturalism in the Fiction of Brown, Irving, and Hawthorne." (See 1364)

1512. Clendenning, John. "Irving and the Gothic Tradition," Bucknell Review, 12, Number 2 (1964): 90-98.
Describes Irving's satiric transformations of the Gothic tone and atmosphere into a sportive and flippant variety of American folk Gothic. "Constantly juxtaposed with the actual world, the Gothic represents the extreme form in literary art of the imagination dissociated from life. Hence, if Irving has given us a 'sportive' Gothic, he has not done so uncritically." Mentions "Rip Van Winkle," "The Legend of Sleepy Hollow," and Irving's best spoof on Germanic Gothic fashions, "The Spectre Bridegroom."

1513. Lynch, James J. "The Devil in the Writings of Irving, Hawthorne, and Poe," New York Folklore Quarterly, 8 (1952): 111-131.
Surveys the satans of the three American romantics and concludes that the devil is almost invariably a comic character in American fiction and "almost never a grand figure," although Hawthorne's Dr. Rappaccini and Roger Chillingworth seem to be exceptions.

1514. Reichart, Walter A. Washington Irving and Germany. Ann Arbor, MI: Michigan University Press, 1957.
Graphs Irving's travels, borrowings, and wide reading in German sources. Legends of the Rhine and the Schauerromantik branch of German Gothicism impressed Irving and furnished him with ideas for his Gothic jokes and hoaxes. Irving learned German and lived in Dresden in 1822. Müsaus, Tieck, and Wieland were among those authors who appealed to his fancy for things Gothic.

1515. Ringe, Donald A. "Irving's Use of the Gothic Mode," Studies in the Literary Imagination, 7 (1974): 51-65.
Considers the observer-narrator of The Sketch Book, Geoffrey Crayon, to be a bemused skeptic who "does not himself accept supernatural phenomena as objectively real but considers them the result of deceptive vision or the effect of immersing oneself in Gothic fiction." Thus, Irving allows for an ironic distancing in the recitation of the Gothic pieces, such a method being Irving's usual use of the Gothic mode.

5. Edgar Allan Poe (1809-1849)

1516. Allen, Bruce. "Delight and Terror," Hudson Review, 26 (1973): 735-742.
A long and generally favorable review of Daniel Hoffman's Poe Poe Poe Poe Poe Poe Poe (Doubleday) containing passing comments on Poe's Gothic art. Refers to Poe as "the dark, Gothic bogey-man of American letters; repressed, hesitant revealer of the psyche's unutterable secrets."

1517. Allen, Michael. Poe and the British Magazine Tradition. New York: Oxford University Press, 1969.
An objective study of what Poe learned about Gothic methods from his plundering of the English periodicals. Blackwood's Magazine and others exerted a concerted influence on Poe's conception of the popular role of the writer and of the subtle relation between artist and audience. Scholarly and readable.

1518. Barine, Arvede. "Poètes et Névrôsés." (See 1930)

1519. Bennett, Maurice. "'The Madness of Art': Poe's 'Ligeia' as Metafiction," Poe Studies, 14, Number 1 (1981): 1-6.
Of peripheral interest to the patent and latent Gothicism of

"Ligeia," the essay argues indirectly that the tale is metafiction, "a work of art in the act of self-examination and self-commentary." In this sense, "Ligeia" is less about a cadaverous resurrection than it is about "the artist's willful triumph over those periods of imaginative torpor during which he feels exiled from his creative self."

1520. Bianchi, Ruggiero. E. A. Poe dal gotico alla fantascienza: Saggi di letteratura comparata. Milan, Italy: Mursia, 1978.

Translation: E. A. Poe from the Gothic to the Fantasy of Science: Essays in Comparative Literature.

1521. Billy, André. "Lovecraft: Edgar Poe du XXe siècle." (See 1759)

1522. Bloch, Robert. "Poe and Lovecraft," in H. P. Lovecraft: Four Decades of Criticism, ed. S. T. Joshi. Athens, OH: Ohio University Press, 1980, 158-160.

The article originally appeared in Ambrosia, August, 1973. In exploring the relationship, Bloch stresses the biographical correlations: "Both Poe and Lovecraft were New England born. Both developed a lifelong affinity for poetry and the elements of a classical education." They were also united by literary vision since both "deliberately chose to turn their backs on contemporary style and subject-matter and create their own individual worlds of fantasy."

1523. Blythe, Hal and Charlie Sweet. "Poe's Satiric Use of Vampirism in 'Berenice,'" Poe Studies, 14, Number 2 (1981): 23-24.

Speculates that Poe's vampire lore in "Berenice" is not merely Gothic decoration. The mad narrator "sees the passive Berenice in the threatening patterns of the vampire and its spell." Poe mocks the traditions of vampirism straight through the gruesome climax where the narrator "thinks he can destroy a vampire not by the traditional methods of the stake, not by running water, not by sunlight, not by decapitation, but by pulling its teeth."

1524. Budick, Emily M. "Gothic Idealism in the Works of Edgar Allan Poe," Dissertation Abstracts International, 33 (1972): 1136A-1137A (Cornell University).

"Poe's literary works embody his idealist philosophy." Concentrates on fragmentation and disunity with art becoming one means of recovering the lost totalities. "Although man has an innate longing for the Ideal, he also has a fallen, material nature which recoils from it. Gothicism in Poe is the natural human response to the implications of Idealism."

1525. _____. "Poe's Gothic Idea: The Cosmic Geniture of Horror," Essays in Literature, 3 (1976): 73-85.

A philosophic interpretation of Poe's Gothicism. Poe's cosmic vision of an ideal world imploding to primal nothingness in Eureka is not in opposition to, but in harmony with, his Gothic procedures. Poe unites transcendent experience with the fatal and terrible moments of annihilation which characterize his Gothic plots.

1526. Butler, David W. "Usher's Hypochondriasis: Mental Alienation and Romantic Idealism in Poe's Gothic Tale," American Literature, 48 (1976): 1-12.

Reads the story "as a medically intricate Gothic tale" and sees other pieces such as "Eleonora" as dramatic instances of "a connection between creativity and madness." "The Fall of the House of Usher," however, is a special instance of this connection because "by dissolving the distinctions between the hypchondriacal Roderick and his environment, Poe posits a world in which the alienists' belief in the capacity of the mind to interact with the body which contains it, and the romantic idealists' faith in the capacity of the imagination to interact with the world around it, are no longer only suggestively similar, but one."

1527. Cairns, William B. "Poe's Use of the Horrible," Dial, 50 (1911): 251-252.

Antique critical piece which questions the need for Poe's gruesome excesses in "Berenice" and other tales.

1528. Carlson, Eric W. "'William Wilson': The Double as Primal Self," Topic (Washington and Jefferson College), 16, Number 30 (1976): 35-40.

Using "William Wilson" as a model story of the Doppelgänger, the essay surveys the face of the double in literature, contending that "the figure of the double is so pervasive in the literature of the world that it must reflect some universal sense of the hidden nature of man and his unending search for self-knowledge and unity of being." Concludes perhaps too didactically of Poe's "William Wilson" that "the tale therefore depicts not only the disintegration of the soul of William Wilson but also the integral nature of the 'moral' force symbolized by Wilson's double."

1529. Carter, Boyd. "Poe's Debt to Charles Brockden Brown," Prairie Schooner, 27 (1953): 190-196.

Poe's response to the father of American nightmare was to adapt Brown's Gothic vision of life to his own ends. Pit scenes as in Brown's Edgar Huntly, mad murderers as in Wieland, and the potential for violent absurdities in every human relationship as in Poe's own "Tell-Tale Heart" were among Poe's debts to his Gothic forerunner in American letters.

1530. Clark, David Lee. "Sources of Poe's 'The Pit and the Pendulum,'" Modern Language Notes, 44 (1929): 349-356.

A source study that points out that Brockden Brown's "Edgar Huntly, Chapter XVI, is the actual source of the dungeon motif in Poe's story."

1531. Coale, Samuel. "The Primitive Poe: The Radical Awareness of His Gothic Art," Epistemonikē Epeterida Philosophikēs Scholēs Aristoteleiou Panepistēmiou Thessalonikēs, 17 (1978): 35-51.

Studies the archetypal nightmare patterns in Poe's tales to illustrate how Poe's Gothic art is grounded in primal and infantile fears of darkness, of falling through black space, of airless entrap-

ment or diminishing enclosure, and of mutilation or domination by powerful and shadowy authority figures.

1532. Cobb, Palmer. The Influence of E.T.A. Hoffmann on the Tales of Edgar Allan Poe. Chapel Hill, NC: North Carolina University Press, 1908.

Generous source study that illuminates Poe's extensive use of Hoffmannesque themes, characters, and grasp of fantasy. Poe found in Hoffmann the artistic management of the interfusion of dream and waking state and the merger of fact with fantasy.

1533. _____. "Poe and Hoffmann," South Atlantic Quarterly, 8 (1909): 68-81.

A condensation of ideas about Poe's sources contained in Cobb's 1909 monograph (see 1532).

1534. Collins, John H. "Critique of William Mudford," American Notes & Queries, 3 (1943): 8.

Note on the author of "The Iron Shroud" (1830), a possible source for Poe's "The Pit and the Pendulum."

1535. Cronin, James E. "Poe's Vaults," Notes & Queries, 198 (1953): 395-396.

Responds to Mabbott on the subject of Roderick Usher's foreknowledge of his sister's live burial (see 1583).

1536. Dameron, J. Lasley. Edgar Allan Poe: A Checklist of Criticism: 1942-1960. Charlottesville, VA: Bibliographical Society of the University of Virginia (Studies in Bibliography), 1966.

A briefly annotated guide to secondary writing on Poe, expanded into a full-dress secondary bibliography in 1974 (see 1537).

1537. _____ and Irby B. Cauthen, Jr. Edgar Allan Poe: A Bibliography of Criticism, 1827-1967. Charlottesville, VA: Virginia University Press, 1974.

A 400-page, 4000-item bibliography of scholarship on Poe. Entries are arranged in two alphabetical lists, one for English and the other for foreign languages. Has minimal, even Spartan, annotation for English language items only.

1538. Dameron, J. Lasley, Thomas C. Carlson, John E. Reilly, and Benjamin Franklin Fisher IV, "Current Poe Bibliography," Poe Studies, 13 (1980): 29-34.

An annual and annotated checklist of work on Poe containing frequent cross-references to Poe's links with the Gothic tradition and to Poe's own Gothic endeavors. Not always up-to-date, with annotations often too sparse to be directive.

1539. De Grazia, Emilio. "Poe's Devoted Democrat, George Lippard." (See 1712)

1540. Dendinger, Lloyd N. "The Ghoul-Haunted Woodland of Robert Frost." (See 1824)

1541. "The Detached Terrorism of Poe," London Times Literary Supplement, January 22, 1971, pp. 95-96.

A collective review of seven books on Poe, including the first volume of the collected works as edited by T. O. Mabbott. "Through the nineteenth century it was the imaginative aura of Poe's writing that chiefly held attention, above all his peculiar intensification of the Gothic bag of tricks for representing consciousness in extremis."

1542. Estren, Mark James. "Horrors Within and Without: A Psychoanalytic Study of Edgar Allan Poe and Howard Phillips Lovecraft," Dissertation Abstracts International, 39 (1978): 1565A (State University of New York at Buffalo).

A Freudian-Jungian approach to the two American masters of the tale of terror. Calls Poe's "The Pit and the Pendulum" an "intra-uterine birth fantasy" and speaks of Lovecraft's "attempt to create horror from without." Brings the two Gothic writers together by formulating the argument that "horror is a borderline state, which balances delicately between mania and melancholia; between neurosis and psychosis; and on an razor's edge between other contrasting sets of mental processes."

1543. Fisher, Benjamin Franklin IV. "Gothic Techniques in Poe's Short Stories," Dissertation Abstracts International, 31 (1970): 2342A (Duke University).

Poe's probings "of the psychology of diseased minds provides new uses for the 'haunted castle' theme so popular among earlier Gothicists, and he takes the external props and combines them with psychological warping to create a higher aesthetic level of the Gothic than had formerly existed."

1544. _____. "Poe's 'Metzengerstein': Not a Hoax," American Literature, 42 (1971): 487-494.

Refutes the popular critical belief that this early Poe tale is a burlesque of Gothic crudity. When various versions of "Metzengerstein" are perused, it is evident that "Poe tried to refine his writing, to move away from the Gothic excesses of the first version."

1545. _____. "Blackwood Articles à la Poe: How to Make a False Start Pay," Revue des Langues Vivantes, 39 (1973): 418-443.

Establishes a formulaic pattern for Poe's stories which often start as "traditional thrillers," then shift to undercutting comedy or hoax, a technique which produces "a strong vein of conscious irony." The false start method is also the foundation for Poe's detective fiction which derives in part from Mrs. Radcliffe's strategy of an explained Gothic.

1546. _____. "Fugitive Poe References: A Bibliography," Poe Studies, 13 (1980): 34-36.

An annotated and sporadic bibliography which locates "recent books, essays, and miscellaneous publications (since about 1960) that do not focus on Poe but which discuss the author within a larger perspective or with a special angle of vision."

1547. Forclaz, Roger. "A Source for 'Berenice' and a Note on Poe's Reading," Poe Newsletter, 1 (1968): 25-27.

Takes a contrary view to Poe's objections to morality in fiction and the "didactic heresy." Using "Berenice" as his example, Forclaz singles out five Poe stories which direct the reader to a moral conclusion.

1548. Frank, Frederick S. "Perverse Pilgrimage: The Role of the Gothic in the Works of Charles Brocken Brown, Edgar Allan Poe, and Nathaniel Hawthorne." (See 1392)

1549. _____. "The Aqua-Gothic Voyage of 'A Descent into the Maelström,'" American Transcendental Quarterly, 29 (1976): 85-93.

Identifies the maelström itself as "a fluidic equivalent of the dark pit, crypt, cavern, or cellar of the old Gothic fiction," but argues that "the conventional Gothic episode of descent which usually takes a character toward madness, the ultimate horror of horrors, or a death too terrible to imagine, here works in an opposite way and results instead in a heightened vision of the cosmos."

1550. _____. "Poe's House of the Seven Gothics: The Fall of the Narrator in 'The Fall of the House of Usher,'" Orbis Litterarum: International Review of Literary Studies, 34 (1979): 331-351.

Interprets the story as being not just by the narrator but also "about" the narrator. His "mansion sojourn is a Gothic ordeal for him precisely because he chooses to view it Gothically." The most important and the seventh fall in the tale "is not the architectural disintegration at the climax but the gradual collapse of the narrator's analytic faculty during his retelling."

1551. _____. "The Gothic at Absolute Zero: Poe's Narrative of Arthur Gordon Pym," Extrapolation, 21 (1980): 21-30.

In Pym, Poe globalizes the traditional Gothic environment by sending his hero on a hemispheric descent in quest of the absolute zero of selflessness. "The perennial science fiction motif of passage into a new dimension or the conquest of space and time is clearly anticipated in Pym's voyage to self-effusion."

1552. _____. "Neighborhood Gothic: Poe's 'Tell-Tale Heart,'" Sphinx: A Magazine of Literature and Society, 3, Number 4 (1981): 53-60.

Defines Poe's abnormalization of the normal to create a subcategory of the Gothic tale termed "neighborhood Gothic." Traces the terrible optic (the old man's eye) and the gruesome acoustic (the heartbeat) back to their Gothic origins, concluding that "the paramount horror of 'The Tell-Tale Heart' resides in the teller's ignorance of his mind's defeat and the surrender of the will to the goadings of the body."

1553. _____. "Polarized Gothic: An Annotated Bibliography of Poe's Narrative of Arthur Gordon Pym," Bulletin of Bibliography, 38 (1981): 117-127.

The initial annotated bibliography devoted exclusively to

secondary scholarship on Pym. Has three divisions: "Important Editions of Pym in the Twentieth Century;" "Studies of Poe's Sources;" "Interpretations of Pym."

1554. Freese, Peter. "Das Motiv des Doppelgängers in Truman Capotes 'Shut a Final Door' und E.A. Poe's 'William Wilson.'" (See 2274)

1555. Friedl, Herwig. "Die Bedeutung der perspektive in den landschaftsskizzen von Edgar Allan Poe," Archiv für das Studium der Sprachen und Literaturen, 210 (1973): 86-93.
Translation: "The Significance of Perspective in the Landscape Sketches of Edgar Allan Poe." On "Landor's Cottage" and "The Domain of Arnheim" with some reference to Beckford's Vathek.

1556. Furrow, Sharon. "Psyche and Setting: Poe's Picturesque Landscapes," Criticism, 15 (1973): 16-27.
Pictures of decay, ruin, and time's ravages "illustrate Poe's themes of rejection of, and alienation from, the world of external nature." Such Gothic landscapes "contribute to the allegory of a journey into the unknown regions of the self."

1557. Galloway, David. Introduction to Edgar Allan Poe: Selected Writings. Baltimore, MD: Penguin Books, 1967, pp. 9-47.
Recounts Poe's life, his compulsive themes and his affinities with various forms of European romanticism, especially the several varieties of Gothic story. But when Poe used Gothic materials, he "attempted to go beyond the popular Gothic tradition, and deplored the meretricious use of terror and grotesquerie."

1558. Gargano, James W. "The Question of Poe's Narrators," College English, 25 (1963): 177-181.
Analyzes the reliability of various storytellers and remarks on the "critical condescension over what is taken to be his 'cheap' or embarrassing Gothic style." Makes the important point that Poe "often so designs his tales as to show his narrators' limited comprehension of their own problems and states of mind. Poe intends his readers to keep their powers of analysis and judgement ever alert."

1559. Garrison, Joseph M., Jr. "The Function of Terror in the Work of Edgar Allan Poe," American Quarterly, 18 (1966): 136-150.
Concerns Poe's development of the Gothic aesthetic, a principle of beauty which brings together the horrid and the sublime. In Poe, "the possibility that terror and horror, if rightly understood, can and should yield pleasure by implication provides a theoretical basis for Poe's argument drawn in his critical essays between the legitimate and illegitimate uses of these effects."

1560. Granger, Byrd Howell. "Devil Lore in 'The Raven,'" Poe Studies, 5, Number 2 (1972): 53-54.
Argues briefly that throughout folklore, the raven is regarded as the devil's own bird. Such a fact is verified by "many a quaint and curious volume of forgotten lore."

1561. Griffith, Clark. "Poe's 'Ligeia' and the English Romantics," University of Toronto Quarterly, 24 (1954): 8-25; Rpt. in Twentieth Century Interpretations of Poe's Tales, ed. William L. Howarth. Englewood Cliffs, NJ: Prentice-Hall, 1971, pp. 63-72.

Develops the ingenious theory that "Ligeia" the story and Ligeia the character are elaborate caricatures of romantic personalities and Gothic themes. Read this way, the story becomes an allegory of "the triumph of German sources over an English Romanticism, hopelessly uninspired without them."

1562. _____. "Poe and the Gothic," in Papers on Poe: Essays in Honor of John Ward Ostrom, ed. Richard P. Veler. Springfield, OH: Chantry Music Press at Wittenberg University, 1972, pp. 21-27.

Defines Poe's Gothic with special reference to "The Fall of the House of Usher." Poe changes the emphasis of the Gothic from exterior phenomena to the internal mind. Distinguishes between eighteenth-century mentality and Poe's insular romanticism and mentalized horror in "Usher."

1563. Gruener, Gustav. "Notes on the Influence of E. T. A. Hoffmann upon Edgar Allan Poe," Publications of the Modern Language Association, 19 (1904): 1-25.

A precise and directive influence study which proposes and proves that "Poe not only knew of Hoffmann's 'fantasy pieces,' but he actually knew them, and seems to have known them well, and from them obtained, consciously or unconsciously, certain features and motifs for his own stories. In short, Hoffmann exerted a deep-reaching influence upon the young Poe, an influence which he grew away from, but never entirely outgrew."

1564. Guilds, John C., Jr. "Poe's Vaults Again," Notes and Queries, 202 (1957): 220-221.

Reacts to Mabbott's (see 1583) and Cronin's (see 1535) discussions of the live burial of Madeline in "The Fall of the House of Usher."

1565. Hallam, Clifford B. "The Double as Incomplete Self: Studies in Poe, Melville, and Conrad." (See 2278)

1566. Halliburton, David G. "The Grotesque in American Literature: Poe, Hawthorne, and Melville," Dissertation Abstracts, 27 (1967): 3840A-3841A (University of California at Riverside).

Follows the theories of Wolfgang Kayser in maintaining its thesis that "the grotesque arises from some experience of ambiguity, frequently a merger of extremes, of which horror and humor are the most common. For all three authors the grotesque arises from the realm of the everyday. Through the eighteenth century grotesqueness was experienced in contrast with the ideal; in the nineteenth century the sense of ideal diminishes while the quality of the everyday grows more and more grotesque."

1567. Heller, Terry. "Poe's 'Ligeia' and the Pleasures of Terror," Gothic: The Review of Supernatural Horror Fiction, 2 (1980): 39-48.

Argues that Gothic terror itself is Poe's primary aesthetic goal in "Ligeia." Hence, the tale is best read and understood not as symbolic or ironic but as a straightforward tale of terror in which "the story produces in the reader terror as an end rather than a means and that normal people read and reread the story precisely because they enjoy such experiences."

1568. Hirsch, David H. "The Pit and the Apocalypse," Sewanee Review, 76 (1968): 632-652.

An existential reading of the famous Gothic story. Poe symbolically reduces all of human circumstances to darkness, imprisonment, and imminent death, the ingredients of existential Angst. "It is almost as if 'The Pit and the Pendulum' could have been written out of a glossary of existentialist jargon."

1569. _____. "Another Source for 'The Pit and the Pendulum,'" Mississippi Quarterly, 23 (1970): 35-43.

The newly identified source is a tale in Blackwood's Edinburgh Magazine for December, 1821, "The Singular Recovery from Death," a horrifying tale of incarceration in darkness.

1570. Hoffman, Michael J. "The House of Usher and Negative Romanticism," Studies in Romanticism, 4 (1965): 158-168.

Considers Poe's tale to be the embodiment and "an almost perfect objectification of what a recent student [Morse Peckham] has termed Negative Romanticism." Interprets the Gothic symbols of the story, particularly the disintegrating house itself, as emblems of "the Enlightenment collapsing of its own internal weaknesses and leaving the lonely individual with nowhere at present to find meaning in the world."

1571. Hyneman, Esther F. Edgar Allan Poe: An Annotated Bibliography of Books and Articles in English 1827-1973. Boston: G. K. Hall, 1974.

Large, accurate, comprehensive bibliography covering all critical and biographical aspects of Poe and his work. Criticism of individual tales is collected under defined categories. Offers a special section of criticism about The Narrative of Arthur Gordon Pym (pp. 219-224).

1572. Kelly, Thomas B. "Poe's Gothic Masques," Dissertation Abstracts International, 32 (1972): 5187A-5188A (University of Connecticut).

Contends that Poe is an allegorist and that his "Gothic tales invite an allegorical interpretation which ironically considers many of their moments of greatest horror to be expressions, for Poe, of ecstasy at the recovery of a timeless, immaterial, quiescent condition." Has material on The Narrative of Arthur Gordon Pym and Eureka and regards "The Tell-Tale Heart" to be "the most striking example of Poe's belief in the efficacy of oblivion."

1573. Kendall, Lyle H., Jr. "The Vampire Motif in 'The Fall of the House of Usher,'" College English, 24 (1963): 450-453.

Makes a case for the strong Gothicism of the tale and for vampirism as "the hereditary Usher curse." The Gothic is particularly clear in such plot details as "the body of a murdered person hidden in a makeshift coffin in the haunted wing of a castle, or the climactic and cataclysmic description of eerie, horrible sounds."

1574. Kerlin, R. T. 'Wieland and 'The Raven,'" Modern Language Notes, 31 (1916): 503-505.

The poem provides evidence that Poe had read Brockden Brown's Wieland with great care. "Our conclusion must be that Poe had read Wieland with considerable attention, and that its incidents, scenes, and locutions lingered in his memory; and, what is still more important, that his imagination continued to dwell in its atmosphere of mystery, terror, and irremediable sorrow."

1575. Lawson, Lewis A. "Poe's Conception of the Grotesque," Mississippi Quarterly, 19 (1966): 200-205.

Finds that Poe's terms, "grotesque and arabesque," share one another's qualities. Grotesque refers to more than just the Gothic aspect of a character or place and has "congeries" of meaning for Poe including some unusual aspects of the beautiful.

1576. Lévy, Maurice. "Edgar Poe et la tradition 'gothique,'" Caliban, 5, Number 1 (1968): 35-51.

Translation: "Poe and the Gothic Tradition." See 1577 for English translation of the essay.

1577. _____. "Poe and the Gothic Tradition," Emerson Society Quarterly, 18 (1972): 19-28.

Denounces Freudian approaches to Poe and relates Poe to the Gothic tradition by way of his resourceful relocation of the standard Gothic furniture. Discusses "Metzengerstein," "The Oval Portrait," "The Fall of the House of Usher," and other Poe pieces as technical achievements by a writer who ranks as "an American disciple of Radcliffe, Lewis, and Maturin. Without abandoning the images of the Gothic castle, the subterranean passages, the labyrinth, and the prisons of the Inquisition, he gives these locations the new dimensions of prisons projected by anguish in dream."

1578. Lewis, Paul. "Laughing at Fear: Two Versions of the Mock Gothic." (See 1028)

1579. _____. "The Intellectual Functions of Gothic Fiction: Poe's 'Ligeia' and Tieck's 'Wake Not the Dead,'" Comparative Literature Studies, 16 (1979): 207-221.

Sees Gothic fiction, even Poe's Gothic fiction, as a medium for ideas as well as sensational thrills. "For all its tawdriness, the Gothic novel by presenting mysteries raises and often answers important questions about man, society, and the universe." Also explores the distinction between "speculative and didactic Gothicism" using Poe and Tieck as case studies.

1580. Lind, Sidney E. "Poe and Mesmerism," Publications of the

Modern Language Association, 62 (1947): 1077-1094.

Demonstrates Poe's fictive reaction to the intense interest in mesmerism in the 1840s by scrutinizing the hypnotic theme in three tales: "A Tale of the Ragged Mountains," "Mesmeric Revelation," and "The Facts in the Case of M. Valdemar." Concludes that "mesmerism as a theme for fiction was, like metempsychosis and the exploration of the realm of the conscience, so well suited to Poe's principles of literary composition that it was natural for him to work in this field, to attempt to achieve the sensational without deliberately attempting to mislead."

1581. Ljungquist, Kent P. "Uses of the Daemon in Selected Works of Edgar Allan Poe," Interpretations, 12 (1980): 31-39.

Comments on "the daemonic as an occult source of power" in numerous Poe tales.

1582. Lynch, James J. "The Devil in the Writings of Irving, Hawthorne, and Poe." (See 1513)

1583. Mabbott, Thomas O. "Poe's Vaults," Notes & Queries, 198 (1953): 542-543.

Proposes that Roderick Usher was aware that his sister was still living when he buried her.

1584. Mainville, Stephen. "Language and the Void: Gothic Landscapes in the Frontiers of Edgar Allan Poe," Genre, 14 (1981): 347-362.

Examines Poe's sense of limits, boundaries, and frontiers in The Journal of Julius Rodman (1840) and The Narrative of Arthur Gordon Pym. The journey into the heart of the American darkness is equivalent to a journey into the void.

1585. Malin, Irving. "American Gothic Images." (See 1325)

1586. Marovitz, Sanford E. "Poe's Reception of C.W. Webber's Gothic Western, 'Jack Long; or, The Shot in the Eye,'" Poe Studies, 4, Number 1 (1971): 11-13.

Charles Wilkins Webber's story displays an adherence to Poe's own principles of short fiction. The story of Jack Long also contains "distinct qualities that Poe often employed in his own stories, including a well-constructed plot and an aura of Gothic mystery."

1587. Marrs, Robert L. "'The Fall of the House of Usher': A Checklist of Criticism Since 1960," Poe Studies, 5, Number 1 (1972): 23-24.

A selective checklist and useful bibliographical guide to Poe's most famous Gothic story. The volume of criticism produced during the 12-year time frame (1960-1972) suggests the critical attractiveness which "Usher" holds for Poe scholars.

1588. Matthiessen, F.O. "Poe," Sewanee Review, 54 (1946): 175-205.

A sensitive and sympathetic survey of Poe's life and writings coupled with an effort to disclaim the various myths surrounding him.

Touches upon literally everything that Poe wrote, prose and verse, and observes of Poe's Gothicism that "the intense investigation of the roots of Gothic horror in morbid states of mind has been part of American fiction from Brockden Brown and Poe through Ambrose Bierce and William Faulkner. Poe stands as one of the very few great innovators in our literature."

1589. May, Charles E. "Hardy's Diabolical Dames: A Generic Consideration." (See 1208)

1590. McAleer, John J. "Poe and the Gothic Elements in Moby Dick." (See 1702)

1591. Merivale, Patricia. "The Raven and the Bust of Pallas: Classical Artifacts and the Gothic Tale," Publications of the Modern Language Association, 89 (1974): 960-966.

Surveys Poe's unorthodox use of statuary in poems and tales of terror. The bust of Pallas in "The Raven" seems symbolically misplaced since we are in a Gothic world "whose imagery comes almost exclusively from Christian and pre-Christian Teutonic mythology and folklore." Poe must be suggesting, by juxtaposing the raven and the bust of Pallas, "a deliberate antithesis of classical and Gothic."

1592. Mogen, David. "Frontier Myth and American Gothic." (See 1326)

1593. Montgomery, Marion. "Of Cloaks and Hats and Doublings in Poe and Flannery O'Connor." (See 2283)

1594. Mooney, Stephen L. "Poe's Gothic Wasteland," Sewanee Review, 70 (1962): 261-283; Rpt. in The Recognition of Edgar Allan Poe, ed. Eric W. Carlson. Ann Arbor, MI: Michigan University Press, 1966, pp. 278-297.

A perceptively written essay containing general points about Poe's relationship with the Gothic romance that are still valid to scholars in quest of Poe's Gothic. Mooney defines "the Gothic in fiction as a Gestalt of psychic states produced from architectural images, including the grotesque." Poe's best work repeats and intensifies this Gestalt since he "fashioned ironic images of man in the nineteenth century age of anxiety which derive from Gothicism and forecast the twentieth century wasteland for a theme in literature. Poe's typical theme is alienation; his plot, survival; and his character, anxiety personified."

1595. Morrison, Claudia C. "Poe's 'Ligeia': An Analysis," Studies in Short Fiction, 4 (1967): 234-244.

Seeks to explain the clandestine vampire theme in the tale, but seems perplexed. Argues somewhat obtusely that Poe was unaware of his own thematic purposes in "Ligeia" and was simply yielding to "the child's fantasy that the dead mother can return to him through the strength of her love and the force of her will."

1596. Newlin, Paul A. "The Uncanny in the Supernatural Short Fiction of Poe, Hawthorne, and James," Dissertation Abstracts, 28 (1968): 5064A-5065A (University of California at Los Angeles).

Shows how the motif of the uncanny of Freud's "unheimliche" in the three writers "points the way toward twentieth-century stream-of-consciousness and interior monologue. James drew upon his particular genius to treat uncanny motifs with far greater emphasis than did Poe and Hawthorne, and thus he emerges as the finest of the three in developing and relying upon the inner states of consciousness of his characters in situations which call up uncanny sensations to the reader."

1597. Pollin, Burton R. "Bulwer-Lytton and 'The Tell-Tale Heart,'" (See 1152)

1598. _____. "Poe and Godwin," Nineteenth Century Fiction, 20 (1965): 237-253.

Reviews all of Poe's references to Godwin. Poe respected Godwin as a craftsman whose "use of suspense, morbid psychology, and alienated heroes provides a strong bond between the two major writers."

1599. _____. "Byron, Poe, and Miss Matilda." (See 2108)

1600. _____. "More on Lippard and Poe," Poe Studies, 7, Number 1 (1974): 22-23.

Discusses Lippard's high opinion of Poe as evidenced in his review of Poe's prose romances of 1843 in The Citizen Soldier of Philadelphia.

1601. Richmond, Lee J. "Edgar Allan Poe's 'Morella': Vampire of Volition," Studies in Short Fiction, 9 (1972): 93-94.

Opposes orthodox interpretation of the tale by stating that Morella is a cerebral vampire who "achieves life-in-death" by draining the narrator's will power and merging her identity with his own. But this reading appears to ignore the end of the text where the narrator can discover "no traces" of Morella.

1602. Riddel, Joseph N. "The 'Crypt' of Edgar Poe," Boundary, 7, Number 2 (1979): 117-144.

An image and metaphor study of the Poe canon. "A patchwork of metaphors nets together much of the Poe canon."

1603. Riggio, Thomas P. "American Gothic: Poe and An American Tragedy," American Literature, 49 (1978): 515-532.

Dreiser turned to Poe at a crucial point in the composition of An American Tragedy and used Poe-esque imagery in Chapters 42 to 47 which "read like a Poe tale, complete with a nightmare landscape, the language of psychoanalysis and oriental and Gothic trappings."

1604. Ringe, Donald A. "Poe's Debt to Scott in 'The Pit and the Pendulum,'" English Language Notes, 18 (1981): 281-283.

A source study which indicates Poe's imaginative response to Sir Walter Scott's novels, The Antiquary (1816) and Anne of Geierstein (1829) in gathering dungeon detail for "The Pit and the Pendulum."

1605. Salzberg, Joel. "The Gothic Hero in Transcendental Quest: Poe's 'Ligeia' and James' 'The Beast in the Jungle,'" Emerson Society Quarterly, 18 (1972): 108-114.

In order to compare and contrast Poe's Gothicism with the Jamesian strain the essay brings both stories together to illustrate that "despite their apparent surface differences in style and subject matter, both stories tangibly parallel each other in characterization, plot, and theme." The main characters in both tales are "would-be transcendentalists who attach themselves to a vision of the ideal but whereas Poe's Gothic tale exists 'out of space and time,' James' lies within the boundaries of space and time."

1606. Senelick, Laurence. "Charles Dickens and 'The Tell-Tale Heart,'" Poe Studies, 6, Number 1 (1973): 12-14.

Brief source note which points out similarities between Poe's tale and Dickens's "Confession Found in a Prison in the Time of Charles the Second."

1607. Shelden, Pamela J. "Poe's Urban Nightmare: 'The Man of the Crowd' and the Gothic Tale," Studies in the Humanities (Indiana, Pennsylvania), 4, Number 2 (1975): 31-35.

Poe's metropolitan Gothic is studied to show his interest in themes of degradation and depersonalization. The Gothicism of "The Man of the Crowd" reveals "an interpenetrating relationship that suggests the unwholesome, absurd, the ambiguous elements in both the personal and universal spheres."

1608. _____. "'True Originality': Poe's Manipulation of the Gothic Tradition," American Transcendental Quarterly, 29 (1976): 75-80.

Poe's Gothic operates between the external Gothic trappings and aberrant psychic states of the narrators. By disclosing the torments of the inner life, Poe manipulates the Gothic tradition toward a "true originality."

1609. Siegel, Gerald. "The Poe-esque Tale in American Magazines, 1830-1860," Dissertation Abstracts International, 32 (1972): 6943A-6944A (George Washington University).

Establishes the existence of "a Poe-esque variety of short story" by sampling the magazine literature of the period. Identifies two main divisions of subject matter for the Poe-esque tale: "tales of mental acuity involving individuals who possess extreme ordering ability and tales of mental abnormality containing such psychological deviations from normality as obsessions, guilty consciences, fear of loss of identity, or reactions to situations which produce mental stress."

1610. Sloane, David E. E. "Gothic Romanticism and Rational Em-

piricism in Poe's 'Berenice,'" American Transcendental Quarterly, 19, Parts 1-2 (1973): 19-26.

Argues with questionable critical dexterity that Berenice and her extracted teeth represent Poe's rejection of empirical science. The ugly climax also mocks the standard, gruesome event of the English Gothic novel, "the violation of the female principle of beauty in the European Gothic novel."

1611. _____ and Benjamin Franklin Fisher IV. "Poe's Revisions in 'Berenice': Beyond the Gothic," American Transcendental Quarterly, 24 Supplement 2 (1974): 19-23.

Brief textual study which extends Sloane's earlier thesis (see 1610) that "Berenice" is a parody of Gothic gruesomeness.

1612. Smith, Allan Gardner. "Nineteenth Century Psychology in the Fiction of Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne." (See 1479)

1613. St. Armand, Barton Levi. "The 'Mysteries' of Edgar Poe: The Quest for a Monomyth in Gothic Literature," in The Gothic Imagination: Essays in Dark Romanticism, ed. G.R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 65-93.

The monomythic reading sees "The Fall of the House of Usher" and other works as "a daring mixture of the Gothic and the Egyptian in which Poe managed to create a work of art which fulfilled the search of the Romantics for a monomyth which functions at two distinct levels: the surface level of the picturesque, or the decorative, and the subterranean level of the subliminal and archetypal." Also attacks the imaginative shortcomings of the "Usher" narrator who is described as "an unwilling initiate and partially unreliable reporter."

1614. Stein, William Bysshe. "The Twin Motif in 'The Fall of the House of Usher,'" Modern Language Notes, 75 (1960): 109-111.

Poe's use of the Gothic theme of the fated twins is both thematic and sensational. "Madeline's miraculous escape from the closed coffin and locked tomb is a tour de force of Gothic sensationalism, but to limit its meaning to this view alone is to ignore its symbolic function, for the incident is the chief agency of the psychological disclosures in the story."

1615. Stepp, Walter. "The Ironic Double in Poe's 'The Cask of Amontillado,'" Studies in Short Fiction, 13 (1976): 447-453.

Deals with the heraldic emblem or coat of arms which Fortunato forgets. Is the revenger, Montresor, to be identified with the golden foot or with the serpent? Further argues somewhat speciously that Fortunato and Montresor are doubles, but unlike "William Wilson," "the double now is a reversed image, a negative double." This reading appears to twist or ignore Poe's text.

1616. Stoehr, Taylor. "Unspeakable Horror in Poe," South Atlantic Quarterly, 78 (1979): 317-332.

Poe's narrators may or may not be seeing things when they

report supernatural happenings or encounters. Poe's "value is that he brings us into contact with a kind of perception which we all have at one time or another, the horror of a world where everything is surface."

1617. Stone, Edward. "Usher, Poquelin, and Miss Emily: The Progress of Southern Gothic," Georgia Review, 14 (1960): 433-443.
On the development of the Gothic from Poe's famous tale of a dying family in a decaying mansion, through George Washington Cable's story analogue, "Jean-ah Poquelin," and Faulkner's almost perfect reproduction of "Usher" in "A Rose for Emily." Southern Gothic, like the progress of American Gothic in general, is a pattern of evolution from fact to symbol and from external horror to internal anxiety.

1618. Stout, Janis P. "Urban Gothicists: Brown, Lippard, Poe." (See 1487)

1619. Sucksmith, Harvey P. "Gaskell's Mary Barton and Mudford's 'Iron Shroud." (See 1287)

1620. Sullivan, Ruth. "William Wilson's Double," Studies in Romanticism, 15 (1976): 253-263.
Challenges the traditional view of Poe's double story that the narrator kills his conscience at the terminus thus leaving himself free to pursue a life of unfettered dissipation. Sullivan argues instead that "the climax is ambiguous about who dies. William Wilson cannot have killed his conscience-double. One notices that the dying double no longer speaks in a whisper as the conscience-double had and that it seems William Wilson the reprobate's voice blends with his double's."

1621. Taylor, U. "The Supernatural in Nineteenth Century Fiction." (See 2193)

1622. Thompson, G. R. "Poe's 'Flawed' Gothic: Absurdist Techniques in 'Metzengerstein' and the Courier Satires," Emerson Society Quarterly, 60 (1970): Supplement 38-58.
Finds a sense of ambivalence in Poe's Gothic usages. Parody and irony are very evident in "Metzengerstein" where Poe presents "themes of ultimate annihilation, of hostile and deceptive fortune, of human fear and perversity, and of the absurdity of human existence."

1623. _____. "'Proper Evidences of Madness': American Gothic and the Interpretation of 'Ligeia,'" Emerson Society Quarterly, 18 (1972): 30-49.
The premise about the inner nature of the American Gothic mode is that the "American writer's characteristic attitude toward the supernatural and toward the genre of the Gothic is 'ambiguous.'" The best example of such ambiguity is "Ligeia" in which Poe's perfected technique of the "'ambiguously explained' supernatural operates on three levels of deceptive tripleness: supernatural on one level, psychological on another, satiric and ironic on another."

1624. _____. "The Face in the Pool: Reflections on the Doppelgänger Motif in 'The Fall of the House of Usher,'" Poe Studies, 5, Number 1 (1972): 16-21.

Asks several perplexing thematic questions about the tale's ambiguous Gothicism such as "what is the significance of the close resemblance of Roderick Usher and his sister, and are the two the products of and, simultaneously guilty of incest?" Proposes that the answers to such questions lie in the reader's perception of Poe's application of the Doppelgänger motif. "Usher's famous face with its parallels in the appearance of the House itself, provides a major clue to the irony insinuated into, under, and around the apparent Gothic surface of the story."

1625. _____. Poe's Fiction: Romantic Irony in the Gothic Tales. Madison, WI: Wisconsin University Press, 1973.

Interprets Poe to be a master hoaxer and ironist. Nearly all the tales operate on several levels of meaning as Poe's approach consistently mocks the mind's capacity ever to know anything. "Thematically, Poe's Gothic and philosophical works suggest that the deceptive perversity of the universe and of the mind can only be transcended by the godlike imagination of the ironic artist, who yokes together contrarieties and sees beyond hope and despair, beyond good and evil, by deceptively intruding the comic into the tragic, the satiric into the demonic. Through such simultaneous ironic detachment and involvement, the Romantic artist achieves a liberating transcendental perception of the dark paradox of human existence." Although there is some risk of over-reading Poe in Thompson's theory, his view of Poe as ironic deceiver set the tone for much of the criticism in the 1970s.

1626. _____. "Poe and the Paradox of Terror: Structures of Heightened Consciousness in 'The Fall of the House of Usher,'" in Ruined Eden of the Present: Hawthorne, Melville, and Poe, ed. G. R. Thompson and Virgil Lokke. Lafayette, IN: Purdue University Press, 1981, pp. 313-340.

Again pursues the question of Poe's ironies and of the subjective failings of Poe's narrator whose misunderstanding of his experiences at Usher leads to a "paradox of terror."

1627. Trautwein, Wolfgang. Erlesene Angst: Schauerliteratur um 18. und 19. jahrhundert: Sytematischer aufriss: Untersuchungen zu Bürger, Maturin, Hoffmann, Poe, und Maupassant. (See 0930)

1628. Tucker, B. D. "'Tell-Tale Heart' and the 'Evil Eye,'" Southern Literary Journal, 13, Number 2 (1981): 92-98.

A source study which locates the origin of the tale's menacing eye in the Bible and other theological representations of the all-seeing eye of God. Should be compared with 1552 which studies the derivation of the eye from Poe's knowledge of such Gothic villains as Melmoth and Schedoni.

1629. Voloshin, Beverly Rose. "The Lockean Tradition in the Gothic Fiction of Brown, Poe, and Melville." (See 1494)

1630. Von Der Lippe, George B. "The Figure of E. T. A. Hoffmann as Doppelgänger to Poe's Roderick Usher," Modern Language Notes, 92 (1977): 525-534.

Traces the influence of Hoffmann's biography on Poe by pursuing the thesis that "Poe was every bit as influenced by his perception of Hoffmann as a biographical entity as he was by Hoffmann's work. Poe's vision of Hoffmann is realized in an Usher whose aesthetic perception and productivity are supremely and pathologically inspired."

1631. _____. "The Fictionalization of Hoffmann: Three Articles Considering the Literary Relationship of Edgar Allan Poe to the Figure of E. T. A. Hoffmann," Dissertation Abstracts International, 39 (1979): 6154A (Brown University).

Three related articles dealing with separate aspects of Poe's biographical adaptations of Hoffmann's personality. Not only was Poe influenced by Hoffmann's work; the very presence of Hoffmann himself can be detected in "The Fall of the House of Usher," "The Assignation," "The Oval Portrait," "The Gold Bug," "Berenice," "Ligeia," "Eleanora," "The Tell-Tale Heart," and "The Black Cat." The essays establish "the creation of a synthesized romantic archetype--a Hoffmann-Poe figure--projected from France into the realm of popular culture."

1632. _____. "Beyond the House of Usher: The Figure of E. T. A. Hoffmann in the Works of Poe," Modern Language Studies, 9, Number 1 (1978-1979): 33-41.

The eerie and nebulous personality of Hoffmann is the underlying model for characters in Poe's "Berenice," "Ligeia," and "The Assignation," as well as other artist-lover heroes in Poe's Tales of the Grotesque and Arabesque.

1633. _____. "La Vie de l'artiste fantastique: The Metamorphosis of the Hoffmann-Poe Figure in France," Canadian Review of Comparative Literature, 6 (1979): 46-63.

Theorizes that the Hoffmann-Poe figure is "the archetypal image of Romanticism's creator and product--l'artiste fantastique."

1634. Walker, I. M. "The 'Legitimate Sources' of Terror in 'The Fall of the House of Usher,'" Modern Language Review, 61 (1966): 585-592.

An anti-vampiristic reading of the tale which attributes to Poe more sophisticated literary motives than mere Gothic thrill. Although "the opening scene contains the ingredients of conventional Gothic melodrama, the purpose of the tale is to explore mental derangement rather than to present an elaborate Gothic horror story."

1635. Whitt, Celia. "Poe and The Mysteries of Udolpho," University of Texas Studies in English, 17 (1937): 124-131.

Notes Poe's familiarity with Mrs. Radcliffe's Gothic novel of 1794 and his use of the Udolphoesque character in the figure of Mentoni in "The Assignation" and Udolphoesque locale in the mysterious castle of refuge in "The Oval Portrait."

1636. Woodbridge, Benjamin. "Supernaturalism in Hawthorne and Poe." (See 1688)

1637. Wyss, Hal H. "Involuntary Evil in the Fiction of Brown, Cooper, Poe, Hawthorne, and Melville." (See 1506)

1638. Zeydel, Edwin H. "Edgar Allan Poe's Contacts with German as Seen in His Relations With Ludwig Tieck," in Studies in German Literature of the Nineteenth and Twentieth Centuries: Festschrift for Frederic E. Coenen, ed. Siegfried Mews. Chapel Hill, NC: North Carolina University Press, 1971, pp. 47-54.

An influence survey of Poe's Germanism in "Metzengerstein," "Ligeia," "The Fall of the House of Usher," and other pieces. Poe found in Tieck (1773-1853) a contemporary writer of fantasy whose mystical dream states were often mixed with irony and satire.

6. Nathaniel Hawthorne (1804-1864)

1639. Allen, M. L. "The Black Veil: Three Versions of a Symbol," English Studies, 47 (1966): 286-289.

Considers the use of the Gothic object of the veil in Mrs. Radcliffe, Dickens, and Hawthorne. "Hawthorne's 'The Minister's Black Veil' adds to the Radcliffean question, 'what is the mystery of the veil?' a more specific one, 'why is the veil worn?'" Also points out that "in both countries, novelists were finding in the Gothic mode the constituents of a symbolic convention, but difference in symbolic direction."

1640. Andola, John Anthony. "Nathaniel Hawthorne's Use of Mesmerism in Four Major Works," Dissertation Abstracts International, 42 (1981): 1631A-1632A (Ball State University).

The four works are: The Scarlet Letter; The House of the Seven Gables; The Blithedale Romance; and The Marble Faun. Unlike Poe's direct presentation of the sinister consequences of mesmerism, "Hawthorne appears to have utilized mesmeric ideas and concepts in a supportive role."

1641. Baym, Nina. "Hawthorne's Gothic Discards: Fanshawe and 'Alice Doane,'" Nathaniel Hawthorne Journal, 1974: 105-115.

Fanshawe and "Alice Doane's Appeal" exhibit Hawthorne's desire as a writer to work effectively within the restrictions of the Gothic mode, but these early works which he discarded also show Hawthorne's failure "to combine the basic elements of the Gothic with the American environment in which he wished to set his fiction." Neither Gothic setting is recognizably American.

1642. Beebe, Maurice and Jack Hardie. "Criticism of Nathaniel Hawthorne: A Selected Checklist," Studies in the Novel, 2 (1970): 519-587.

A non-annotated checklist which "considers availability as

well as importance" of the material compiled. Section II, "Studies of Individual Works of Fiction," inventories the scholarship on Hawthorne's tales and novels by segregating individual titles.

1643. Bergman, Eugene. "The Divided Self in Hawthorne and Dostoevsky," Dissertation Abstracts International, 39 (1979): 4933A-4934A (George Washington University).

A comparative study which states that the American and the Russian writers share "a relativistic view of evil" and are fictive brothers. Their two greatest protagonists, Dimmesdale in The Scarlet Letter and Raskolnikov in Crime and Punishment, "suffer from ideological confusion and spiritual uprootedness and incarnate some of the most salient manifestations of the modern divided consciousness."

1644. Berthold, Dennis. "Hawthorne, Ruskin, and the Gothic Revival: Transcendent Gothic in The Marble Faun," Emerson Society Quarterly, 20 (1974): 15-32.

Studies Hawthorne's changing attitudes toward Gothic architecture and his metaphoric use of the Gothic as an emblem "for the paradox of the fortunate fall" in The Marble Faun.

1645. Bonney, Agnes M. "Artistic Uses of Supernaturalism in the Fiction of Brown, Irving, and Hawthorne." (See 1364)

1646. Calhoun, Thomas O. "Hawthorne's Gothic: An Approach to the Last Four Fragments," Genre, 3 (1970): 229-241.

On Hawthorne's late and heavily Gothic romances, The Ancestral Footstep, Septimus Felton, and The Dolliver Romance. Here, Gothicism occupies the foreground rather than the background of his narratives, thus suggesting a decline in his powers as a moral psychologist.

1647. Charney, Maurice. "Hawthorne and the Gothic Style," New England Quarterly, 34 (1961): 36-49.

Consults Hawthorne's English Notebooks to establish his passionately enthusiastic response to Gothic architecture. "He was most powerfully impressed by the multitudinousness of the Gothic style--this is one of his key words--its ability to fashion a wealth of detail into a rich and full organic whole."

1648. Chisholm, Richard M. "The Use of Gothic Materials in Hawthorne's Mature Romances," Dissertation Abstracts, 31 (1970): 382A (Columbia University).

Examines four of Hawthorne's mature romances to show "that Hawthorne uses Gothic material to suggest qualities of inner experience or to present a truth of the human heart." To convey the darker side of human existence, "Hawthorne found in the Gothic tradition a body of imagery uniquely suited to his needs and molded it to his own literary requirements."

1649. Cohen, Hubert I. "The Grotesque in the Fiction of Nathaniel Hawthorne," Dissertation Abstracts International, 31 (1970): 4153A (University of Michigan).

Chapter Three of the study, "The Supernatural as an Influence on Hawthorne's Creation of the Grotesque," touches upon his Gothicism. Chapter Eight, "The Demonic," "explores the importance to Hawthorne's fiction of the idea of the intrusion into our everyday world of demonic forces." Also contains material on the double and the device of "terrible laughter."

1650. Curran, Ronald T. "Hawthorne as Gothicist," Dissertation Abstracts, 30 (1970): 4404A-4405A (University of Pennsylvania).

Surveys Hawthorne's lifelong use of Gothic properties to suggest his artistic achievement and decline. Explains his frequent use "of the ancestral castle-home to establish the conflict between democracy and aristocracy which obtains in his fiction and which is reinforced by his modification of Gothic materials. When Hawthorne integrates Gothic with a moral vision, the result is a masterpiece. When Gothic clichés dominate his prose, he produces second-rate work."

1651. _____. "The Reluctant Yankee in Hawthorne's Abortive Gothic Romances," Nathaniel Hawthorne Journal, 1974: 179-194.

Political readings of Hawthorne's final romances, The Ancestral Footstep and Doctor Grimshawe's Secret. The proposed theme in each work involves Hawthorne's endorsement of "America, democracy, and his Yankee heritage," but the idea is abortive because of Hawthorne's "failure to integrate his proposed theme with the Gothic style, thus reflecting the significant role which Gothic materials played in his fiction."

1652. _____. "'Yankee Gothic': Hawthorne's 'Castle of Pyncheon,'" Studies in the Novel, 8 (1976): 69-80.

Interprets The House of the Seven Gables "ironically as a democratic version of the standard Gothic romance." Yankee Gothic involves a conscious reversal of European Gothic models "by changing their ideological import. In remodeling The House of the Seven Gables after a standard Gothic prototypical plot, Hawthorne was recasting the story line to suit his own ambivalent faith in American democracy." Also argues that technically, The House of the Seven Gables resembles The Castle of Otranto, but philosophically, it is more like The Monk and Frankenstein.

1653. Curtsinger, E. C. "The Byronic Hero and Nathaniel Hawthorne's Isolatoes: A Comparative Study." (See 2077)

1654. Doubleday, Neal Frank. "Hawthorne's Use of Three Gothic Patterns," College English, 7 (1946): 250-262.

An exploratory essay and preliminary investigation of Hawthorne's refinements of the Gothic to his own ends. The three patterns are "mysterious portraits," "witchcraft," and "the esoteric arts or researches which would break through the limitations of mortality." At the core of Hawthorne's Gothicism is not a desire "to awaken terror or wonder but to embody a moral--not to induce an intense psychological state but to make imaginatively concrete a truth of general and permanent significance or to symbolize a condition of mind or

soul. He is usually careful not to allow the interest of the Gothic element to obscure the theme."

1655. _____. "'That Tinge of the Marvellous': Hawthorne's Gothic Habit," and "The Gothic Naturalized: 'The Prophetic Pictures,'" in Hawthorne's Early Tales: A Critical Study. Durham, NC: Duke University Press, 1972, pp. 52-62; pp. 109-117.

These two chapters investigate "the problem of the adaptation of the Gothic convention to America and the American past which Hawthorne shared with other writers. Irving and Hawthorne naturalize their Gothic materials. Hawthorne's ultimate triumph in localizing the Gothic is his substitution of the ancestral home of the Pyncheons in The House of the Seven Gables for the Gothic castle or ruined abbey of English romance."

1656. Elder, Marjorie. "Hawthorne's The Marble Faun: A Gothic Structure," Costerus: Essays in English and American Language and Literature, 1 (1972): 81-88.

On Hawthorne's fascination with towers and other forms of Gothic architecture as a basis for the structure of the Italian novel, The Marble Faun (1860).

1657. Frank, Frederick Stilson. "Perverse Pilgrimage: The Role of the Gothic in the Works of Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne." (See 1392)

1658. Goldstein, Jesse Sidney. "The Literary Source of Hawthorne's Fanshawe," Modern Language Notes, 60 (1945): 1-8.

The principal Gothic source is identified as Maturin's Melmoth the Wanderer, the "investigation revealing that Maturin's novel contains almost all the major plot elements and character portraits that went into Hawthorne's first important work." From "The Tale of the Indians" in Melmoth, Hawthorne extracted the theme of the trial of an innocent maiden by "a designing villain who approaches the simple maiden with the motive of seduction."

1659. Halliburton, David G. "The Grotesque in American Literature: Poe, Hawthorne, and Melville." (See 1566)

1660. Hamada, Masajiro. "Gothic Romance in The House of the Seven Gables," Studies in English Literature (University of Tokyo), 45 (1968): 49-61.

Regards Hawthorne's work as possessing nearly all of the external elements of the Gothic romance--a haunted dwelling cursed by a wicked past, scheming villains, mysterious strangers, and an atmosphere of supernatural evil.

1660A. Hayne, Barrie Stewart. "The Divided Self: The Alter Ego as Theme and Device in Brockden Brown, Hawthorne, and James." (See 1402A)

1661. Hull, Ramona E. "Hawthorne and the Magic Elixir of Life: The Failure of a Gothic Theme," Emerson Society Quarterly, 18 (1972): 97-107.

Studies Hawthorne's sources and applications of "the elixir of life, the aqua vitae, or philosopher's stone, that archetypal symbol dating from the earliest records of alchemy that was a plot device in many a Gothic romance." Pays special attention to Hawthorne's crazed scientist figures, to his response to the theme of Godwin's St. Leon, and to Hawthorne's failure with the Gothic theme of the elixir when he tried to handle it seriously and centrally in Septimus Felton and The Dolliver Romance.

1662. Johnson, Evelyn C. "Nathaniel Hawthorne and the Supernatural," Doctoral Dissertation, Stanford University, 1938.

A survey of the preternatural, the occult, and the Gothic in the effects and characters of Hawthorne's novels and short fiction. At his most artistic, Hawthorne is always careful to use the supernatural as a vehicle of his moral themes.

1663. Kaftan, Robert A. "A Study of the Gothic Techniques in the Novels of Nathaniel Hawthorne," Dissertation Abstracts, 29 (1968): 1899A (Michigan State University).

Gives "a short historical survey of the Gothic novel in England and its subsequent Americanization," then analyzes the Gothicism of Fanshawe, The Scarlet Letter, The House of the Seven Gables, The Blithdale Romance, and The Marble Faun. Concludes that "Hawthorne depended upon Gothic techniques at the beginning and at the end of his career, whereas in the middle novels he successfully incorporated the techniques into the larger framework of each novel."

1664. La Regina, Gabriella. "'Rappaccini's Daughter': The Gothic as a Catalyst for Hawthorne's Imagination," Studi Americani, 17 (1971): 29-74.

When Hawthorne turned to the Gothic, as he so often did, he did not merely duplicate its motifs and characters. Instead, he sought to imbue traditional Gothic imagery and situations with "significant metaphorical overtones" which would direct the reader's interest to "internal mental processes and reactions." Cites "Rappaccini's Daughter" as an outstanding instance of Hawthorne's internalization of the Gothic.

1665. Lewis, Paul. "Victor Frankenstein and Owen Warland: The Artist as Satan and God." (See 0774)

1666. _____. "Mournful Mysteries: Gothic Speculation in The Scarlet Letter," American Transcendental Quarterly, 44 (1979): 279-293.

One of the best critical summaries thus far on Hawthorne's Gothic practices. Draws explicit analogies with the English Gothic school, particularly Monk Lewis, in demonstrating the modifications Hawthorne made in the Gothic tradition he inherited. In Hester Prynne's character, for example, we see redefined "the three conventional roles for leading female characters in the classic English Gothic novel of Radcliffe and Lewis: the heroine, the temptress, and the fallen woman. Unlike the traditional Gothic heroine who survives

only to return to the predictable world she remembers, Hester forges a new world for herself by discovering that the highest function of mystery is that it challenges orthodoxies that distort and limit our access to the truth."

1667. Limprecht, Nancy Silverman. "Repudiating the Self-Justifying Fiction: C. B. Brown, N. Hawthorne, and H. Melville as Anti-Romancers." (See 1433)

1668. Lundblad, Jane. Nathaniel Hawthorne and the Tradition of Gothic Romance. New York: Haskell House, 1964.
An important influence study originally published in 1947 by Harvard University Press under the title, Nathaniel Hawthorne and the European Literary Tradition. Lists and discusses 12 Gothic props or characters exploited extensively by Hawthorne in his novels and tales. These are: the manuscript; the castle; the crime; religion; Italians; deformity; ghosts; magic; nature; armored knights; works of art; blood. Concludes and verifies by analysis of text that "the scenery and whole machinery of Gothic romance became, just like Puritanism or spiritualism, one of Hawthorne's media of artistic expression."

1669. Lynch, James J. "The Devil in the Writings of Irving, Hawthorne, and Poe." (See 1513)

1670. Malin, Irving. "American Gothic Images." (See 1325)

1671. Markus, Manfred. "Hawthorne's 'Alice Doane's Appeal': An Anti-Gothic Tale," Germanisch-Romanische Monatsschrift, 25 (1975): 338-349.
Treats the exaggerated Gothicism of "Alice Doane's Appeal" as an exercise by Hawthorne in how not to write a good story. Assumes a subtlety of method and intent on Hawthorne's part which is perhaps not borne out by his youthful, serious interest in Gothic styles and writers.

1672. Newlin, Paul A. "The Uncanny in the Supernatural Short Fiction of Poe, Hawthorne, and James." (See 1596)

1673. _____. "'Vague Shapes of the Borderland': The Place of the Uncanny in Hawthorne's Gothic Vision," Emerson Society Quarterly, 18 (1972): 83-96.
Defines the need for Gothic expression as a reflection of "the universal primitive terror of unknown forces" and outlines Hawthorne's peculiar attraction to the Gothic as a tradition highly suitable to the enlightenment of the darkest moral dilemmas. But Hawthorne's "use differs from the intentions of the English writers of the Gothic mode and, in certain tales, from the contemporary master of the American tale of terror, Poe. Poe strove solely for a unity of effect by employing Gothic 'machinery of mystery' to heighten the reader's sensory perceptions, but Hawthorne's use was not directed so much at the senses as at the conscience."

1674. Park, Martha M. "Archibald Malmaison: Julian Hawthorne's Contribution to Gothic Fiction." (See 1837)

1675. Pollin, Burton R. "'Rappaccini's Daughter'--Sources and Names," Names, 14 (1966): 30-35.

Godwin's St. Leon (1799) and Mary Shelley's Frankenstein (1818) furnished Hawthorne with hints about names for the cast of "Rappaccini's Daughter."

1676. Rose, Harriet. "The First-Person Narrator as Artist in the Works of Charles Brockden Brown, Nathaniel Hawthorne, and Henry James." (See 1464)

1677. Smith, Allan Gardner. "Nineteenth Century Psychology in the Fiction of Charles Brockden Brown, Edgar Allan Poe, and Nathaniel Hawthorne." (See 1479)

1678. Sokoloff, B. A. "Ethan Brand's Twin," Modern Language Notes, 73 (1958): 413-414.

Makes a brief, but acceptable, case for the German diorama showman as the Wandering Jew. "In the legend the Jew rejects the Messiah; this act of rejection, similar in kind to Brand's self-separation from humanity, this sin shared in common, binds the two men with steel chains."

1679. St. Armand, Barton Levi. "Hawthorne's 'Haunted Mind': A Subterranean Drama of the Self," Criticism, 13 (1971): 1-25.

A commentary on Hawthorne's presentation of the hynagogic state. In "The Haunted Mind," a nocturnal sketch which takes place between waking and sleeping, Hawthorne attempts to strike a psychic balance between the two, but "unlike Poe, he did not desire to freeze time or to prolong it eternally."

1680. Stay, Byron L. "Nathaniel Hawthorne: A Study of the Divided Self," Dissertation Abstracts International, 41 (1980): 1059A (University of Delaware).

Observes the dichotomy in Hawthorne's "perception of self as simultaneously private and public." His fiction, therefore, deserves to be read "as an attempt to objectify and resolve these polarities and mollify their destructive impact upon the psyche."

1681. Stein, William Bysshe. "Faustian Symbolism in the Gothic Romance," in Hawthorne's Faust: A Study of the Devil Archetype. Gainesville, FL: Florida University Press, 1953, pp. 35-50.

Explores Hawthorne's perceptive uses of Gothic character and apparatus in The House of the Seven Gables and other works. "More perceptive than other Gothic practitioners, Hawthorne realized that the devices of Gothic machinery were nothing more than immemorial mythic images whose function had been obscured by rational thought. In The House of the Seven Gables, Maule's curse, as objectified in the seven-gabled mansion, is the Faustian symbol. It is the concrete manifestation of the Pyncheons' Faustian desire for wealth and power."

1682. Stoehr, Taylor. "Hawthorne and Mesmerism," Huntington Library Quarterly, 33 (1969): 33-60.

A lengthy and historically detailed summary of Hawthorne's knowledge of and fascination with the contemporary pseudo-science of mesmerism. In such figures as the mesmeric plotter Westervelt in The Blithedale Romance, Hawthorne "used mesmerism as a metaphor for the writer's art, and explored the question of his own guilt or innocence by means of it."

1683. Taylor, U. "The Supernatural in Nineteenth Century Fiction." (See 2193)

1684. Ten Broeke, Patricia A.M. "The Shadow of Satan: A Study of the Devil Archetype in Selected American Novels." (See 1338)

1685. Turner, H. Arlin. "Hawthorne's Literary Borrowings," Publications of the Modern Language Association, 51 (1936): 543-562.

A critical attempt to penetrate "Hawthorne's reticence as to his origins." Devotes one page to Hawthorne's creative response to the Gothic romances, which he had read as a young man. "Virtually all of the methods and devices peculiar to the Gothic romancers reappear in Hawthorne's romances. Most of the Gothic character types also are represented. The Gothic romancers, including Charles Brockden Brown, augmented his fondness for the supernatural and gave him the conventional Gothic machinery."

1686. Van Der Beets, Richard and Paul Witherington. "My Kinsman, Brockden Brown: Robin Molineux and Arthur Mervyn." (See 1492)

1687. Walsh, Thomas F. "The Devils of Hawthorne and Flannery O'Connor," Xavier University Studies, 5 (1966): 117-122.

In most of Hawthorne's fiction, Satan operates through a human agent when characters like Roger Chillingworth in The Scarlet Letter become satanic. O'Connor, however, wants to make her devil figures identifiable as the devil himself and does so in such characters as Mr. Paradise in "The Raven" and the Misfit in "A Good Man Is Hard to Find."

1688. Woodbridge, Benjamin M. "Supernaturalism in Hawthorne and Poe," Colorado College Publications, 2 (1911): 135-154.

A comparative essay which studies the divergent ends of supernatural events and characters in the two American Goths. When Poe employs the supernatural, he does so for effect; when Hawthorne does so, the intent is morally symbolic.

1689. Wyss, Hal H. "Involuntary Evil in the Fiction of Brown, Cooper, Poe, Hawthorne, and Melville." (See 1506)

7. Herman Melville (1819-1891)

1690. Arvin, Newton. "Melville and the Gothic Novel," New England Quarterly, 22 (1949): 33-48; Rpt. in American Pantheon. New York: Delacorte, 1966.

Discusses Melville's use of the Gothic in Moby Dick, Benito Cereno, Billy Budd, Pierre, and White Jacket. Refers to Melville's landscapes as "in the great Baroque tradition of Salvator Rosa and Ann Radcliffe" and to Melville's characters as belonging to "the type that is known as the Majestic Monster." Concludes of Melville's Gothicism that "the influence of the Gothic school is a slight and minor element; but every element in the sensibility of a writer like Melville has its interest and meaning for us."

1691. Boudreau, Gordon V. "Herman Melville: Master Mason of the Gothic," Dissertation Abstracts, 28 (1968): 5007A-5008A (University of Indiana).

Explores the religious purposes of Melville's use of the Gothic to show how "Melville sounded the Gothic tradition to its bottom, using it to explore the religious question of man's personal immortality." Connects books and characters with the "symbology of the Gothic cathedral and its constituent symbols of light and rock as Melville seems to have understood them."

1692. _____. "Of Pale Ushers and Gothic Piles: Melville's Architectural Symbology," Emerson Society Quarterly, 18 (1972): 67-82.

Notes Melville's genuine taste and enthusiasm for Gothic romance and surveys the various approaches to Melville's absorption of the Gothic into his own style. Suggests that since he was preoccupied with the symbolic possibilities of the Gothic cathedral, "Melville's architectural eye converged on the radical origins of the Gothic literary tradition and discovered a deeper cause than the merely aesthetic imagination of Horace Walpole." Also discusses "the rock symbolism in Melville's Gothic romance, Moby Dick, and its integrated configuration of stone, light, procreant sexuality, sterility, and divine faith under the dominant symbol of the Gothic cathedral."

1693. Cook, Richard M. "The Grotesque in the Fiction of Herman Melville," Dissertation Abstracts International, 33 (1973): 6304A (University of Michigan).

"The grotesque has traditionally been a means for the artist to give expression to the contradictory and irrational elements in the universe." Using Wolfgang Kayser's theory, studies the grotesque in Melville's works where it "dramatizes an irrevocable and often tragic disjunction between human vision and final truth, making life a perpetual and futile struggle to come to terms with a universe that remained eternally elusive and dangerous." Has sections on Typee, Mardi, Redburn, Moby Dick, Pierre, Piazza Tales, and The Confidence Man.

1694. _____. "Evolving the Inscrutable: The Grotesque in Melville's Fiction," American Literature, 49 (1978): 544-559.

Draws upon Wolfgang Kayser's theories in The Grotesque

in Art and Literature to show that "the grotesque performs an important function in Melville's fiction, bewildering his characters and exposing the inadequacies of those categories and norms that would make sense of all that is mysterious in the universe." Concentrates on the grotesque in The Confidence Man, Benito Cereno, and Pierre.

1695. Hallam, Clifford B. "The Double as Incomplete Self: Studies in Poe, Melville, and Conrad." (See 2278)

1696. Halliburton, David G. "The Grotesque in American Literature: Poe, Hawthorne, and Melville." (See 1566)

1697. Hutchinson, William H. "Demonology in Melville's Vocabulary of Evil," Dissertation Abstracts, 27 (1967): 2132A-2133A (Northwestern University).

A stylistic study of Melville's approach to "the problem of evil by empirically examining the evidence presented by his demonological imagery." Concentrates on vocabularic variations of satan in the words demon, Indian, shark, heathen and scorpion, concluding that the victims of evil become agents of it.

1698. Kosok, Heinz. Die Bedeutung der Gothic Novel für das erzählwerk Herman Melvilles. Hamburg, W. Germany: Cram, de Gruyter, 1963.

Translation: The Significance of the Gothic Novel for the Narratives of Herman Melville. Relates the Gothic tradition and locales to Melville's Moby Dick, Benito Cereno, and other works. Finds the setting of the haunted castle central and indispensable to Melville's sinister worlds and aptly terms Ahab's whaling ship, the Pequod, a "haunted forecastle," while Cereno's San Dominick is recognizable as still another Melvillization of the haunted castle.

1699. Limprecht, Nancy Silverman. "Repudiating the Self-Justifying Fiction: C.B. Brown, N. Hawthorne, and H. Melville as Anti-Romancers." (See 1433)

1700. Malin, Irving. "American Gothic Images." (See 1325)

1701. Mandel, Ruth B. "Herman Melville and the Gothic Outlook," Dissertation Abstracts, 30 (1970): 3015A-3016A (University of Connecticut).

Makes a strong case for Melville as a pure or high Gothicist rather than a Radcliffean rationalizer. His presentations of ultimate mysteries and profound enigmas of good and evil as well as perversions of the will remain unexplainable and unexplained. Finds both Moby Dick and Billy Budd to belong properly to the high Gothic tradition.

1702. McAleer, John J. "Poe and the Gothic Elements in Moby Dick," Emerson Society Quarterly, 27 (1962): 34.

Speculates without much persuasive skill that Melville adapted details from Poe's "The Fall of the House of Usher" to his descriptions of Ahab. Ahab's fate is self-imposed while "Poe, in

conventional Gothic mode, ascribes the tragic fates of Roderick and Madeline Usher not to their own folly but to forces of destiny over which they had no control."

1703. Perkins, George. "Death by Spontaneous Combustion in Marryat, Melville, Dickens, Zola, and Others." (See 2383)

1704. Rose, Edward J. "'The Queenly Personality': Walpole, Melville, and Mother." (See 0256)

1705. Rosenthal, Bernard. "Melville, Marryat, and the Evil-Eyed Villain," Nineteenth Century Fiction, 25 (1970): 221-224.

A note-length influence study which suggests that in Captain Marryat's novel, The Phantom Ship (1839), "Melville may have found the prototype for his mysteriously demonic man threatening an innocent youth." More precise influence may be seen in parallels between Marryat's Schriften and Melville's Jackson in Redburn.

1706. Ryan, Steven T. "The Gothic Formula of 'Bartleby,'" Arizona Quarterly, 34 (1978): 311-316.

Isolation, walls, premature burial in spiritual form, and alienation phobias provide the Gothic impetus for Melville's story of man rejected and rejecting. Also deals with adaptations of Gothic settings, especially the haunted chamber.

1707. Shetty, Nalini V. "Melville's Use of the Gothic Tradition," in Studies in American Literature: Essays in Honour of William Mulder. Delhi, India: Oxford University Press, 1976, pp. 144-153.

On Moby Dick, Pierre, Billy Budd, Benito Cereno, and other writings by Melville in which the Gothic is used to explore the mystery of good and evil.

1708. Trimpi, Helen P. "Melville's Use of Demonology and Witchcraft in Moby Dick," Journal of the History of Ideas, 30 (1969): 543-562.

Traces the sources and studies the repercussions of the extensive diabolism of Moby Dick. Since Melville had in mind a story of a Faustian contract and a diabolic hero, he was "led naturally in the direction of demonology as well as toward romances in the convention of the English Gothic romance or written in imitation of medieval romance."

1709. Voloshin, Beverly Rose. "The Lockean Tradition in the Gothic Fiction of Brown, Poe, and Melville." (See 1494)

1710. Wyss, Hal H. "Involuntary Evil in the Fiction of Brown, Cooper, Poe, Hawthorne, and Melville." (See 1506)

8. George Lippard (1822-1854)

1711. Butterfield, Roger. "George Lippard and His Secret Brother-

hood," Pennsylvania Magazine of History and Biography, 79 (1955): 285-309.

On Lippard's career as a journalist and his association with The Citizen Soldier, a radical Philadelphia periodical. Calls The Quaker City: or, The Monks of Monk Hall "the first American muckraking novel and one of the earliest novels to describe with some realism the more raffish aspects of a growing American city." Has an appendix called: "A Check List of the Separately Published Works of George Lippard."

1712. De Grazia, Emilio. "Poe's Devoted Democrat, George Lippard," Poe Studies, 6, Number 1 (1973): 6-8.

Examines the literary friendship between the hack writer of Gothic romances and democratic sympathies and Poe, whose own politics were aristocratic and anti-liberal. Although Lippard had championed Poe in his quarrels with Graham and other Philadelphia publishers, their relationship could never be too close because of their political differences as well as Poe's higher artistic standards.

1713. Ehrlich, Heyward. "The 'Mysteries' of Philadelphia: Lippard's Quaker City and 'Urban' Gothic," Emerson Society Quarterly, 18 (1972): 50-65.

Summarizes the curious personality and literary life of George Lippard and says that "he perceived the Gothic medium as fundamentally a medium for the reformation and exposé of scandal and corruption." Gives a reading of The Quaker City (1845) originally published as The Monks of Monk Hall (1844), an eccentric book and perhaps the most Gothic of any American novel of the 1840s. Analyzes The Quaker City as "a brilliant attempt to amalgamate the Gothic tradition of grotesque horror and secret sin with the need of an American literary nationalist to experiment with the contemporary, urban romance."

1714. Fiedler, Leslie. Introduction to The Quaker City: or, The Monks of Monk Hall by George Lippard. New York: Odyssey, 1970, pp. v-xix.

Repeats an idea developed by Fiedler in an essay entitled "The Male Novel" that Lippard was writing a porno-Gothic popular novel for a masculine audience. Lippard's sense of audience and intent can be compared with Norman Mailer's American Dream.

1715. Jackson, Joseph. "George Lippard: Misunderstood Man of Letters," Pennsylvania Magazine of History and Biography, 49 (1935): 376-391.

Excellent sketch of Lippard's life and works. Describes the Philadelphia friendship with Poe and says of Lippard that "during the decade between 1844 and 1854, Lippard was the most read writer in the United States. Lippard on occasion has been regarded as a male Mrs. Radcliffe." Comments on The Monks of Monk Hall as a blend of Gothic sensationalism and social propaganda.

1716. _____. "A Bibliography of the Works of George Lippard," Pennsylvania Magazine of History and Biography, 54 (1930): 130-154.

The descriptive cataloguing arranges Lippard's published works by year from 1842 to 1894. Includes a description of the highly Gothic The Ladye Annabel: or, The Doom of the Poisoner (1844). One engraving from The Quaker City: or, The Monks of Monk Hall is also detailed as follows: "Devil Bug is pictured in his weird chamber seated at a table, while skeletons and ghosts are dimly shown in the background."

1717. Pollin, Burton R. "More on Lippard and Poe." (See 1600)

1718. Reynolds, David N. George Lippard. Boston: G. K. Hall (Twayne United States Authors Series), 1982.

Provides the basic biography of the Philadelphia Gothicist and friend of Poe. Has some bibliographical material and makes an attempt to restore the reputation of a once popular but now forgotten novelist-reformer and urban Gothic romancer.

1719. Ridgely, J. V. "George Lippard's The Quaker City: The World of the American Porno-Gothic," Studies in the Literary Imagination, 7 (1974): 77-94.

Views The Quaker City: or, The Monks of Monk Hall as a Gothic melodrama written for the mass reading public. Its narrative power derives from plots within plots in which social propaganda is combined with the porno-Gothic theme of "uncontrolled physicality." By revealing life's darker side in an urban environment, Lippard was encouraging his American readership to reevaluate its supposed freedoms.

1720. Stout, Janis P. "Urban Gothicists: Brown, Lippard, Poe." (See 1487)

1721. Wyld, Lionel D. "George Lippard: Gothicism and Social Consciousness in the Early American Novel," Four Quarters, 5, Number 3 (1956): 6-12.

On The Quaker City: or, The Monks of Monk Hall and Lippard's attempt to merge Gothic vision with pictures of vice and corruption in Philadelphia. Characters such as the monstrous Devil-Bug share a place in Lippard's Gothic romance with his assaults on the social conscience. For all his Gothicism, Lippard anticipates Theodore Dreiser.

9. Charles Waddell Chesnutt (1858-1932)

1722. Andrews, William L. The Literary Career of Charles W. Chesnutt. Baton Rouge, LA: Louisiana State University Press, 1980.

An innovative critical biography of the black writer. Discusses the influences on Chesnutt of Albion Tourgee, Thomas Nelson Page, and Joel Chandler Harris. Also touches upon the Gothicism of The Conjure Woman.

1723. Hemenway, Robert. "Gothic Sociology: Charles Chesnutt and the Gothic Mode," Studies in the Literary Imagination, 7 (1974): 101-119.

Studies the means used by Chesnutt to "subvert the Gothic psychology, thereby reorienting the imagery traditionally associated with supernatural phenomena" in his collection of stories, The Conjure Woman. Because Chesnutt connected the color imagery of Gothicism with "the mythology of race prevalent in Western culture," he found the Gothic tradition inappropriate for his tales of the occult and the supernatural.

10. Henry James (1843-1916)

1724. Banta, Martha. "The Two Worlds of Henry James: A Study in the Fiction of the Supernatural," Dissertation Abstracts, 26 (1965): 1035-1036 (University of Indiana).

Demonstrates how James's "particular observations about consciousness often found their best artistic form in the ghost story, creating both an aesthetic and a morality of consciousness." Comments on The Portrait of a Lady that "when he turned Gilbert Osmond and Madame Merle loose upon Isabel Archer's inner life, he was writing a new form of Gothic tale of horror."

1725. _____. "The House of Seven Ushers and How They Grew: A Look at Jamesian Gothicism," Yale Review, 57 (1967): 56-65.

Surveys James's manifold usages of the tone, character, and milieu of the Gothic tradition in his fiction and decides that what had been implied mechanically in early Gothic tales (e.g., "The Ghostly Rental") was later implied with finesse in The Portrait of a Lady. In The Wings of the Dove, James attained a strong center of psychological Gothicism. He retained many of the external trappings of the old Gothic while adding the terrors of a "new Gothicism which --like the new psychology of the period--revealed the self as victim of its own self-villainy."

1726. _____. Henry James and the Occult: The Great Extension. Bloomington, IN: Indiana University Press, 1972.

Discusses the alliance between James's interest in the occult and the Gothic and his equally keen interest in the psychology of guilt and mystery. Animal magnetism, spirit rapping, and spiritualistic cults may be observed in James's The Bostonians (1886). Chapter 4, "The Vampire Breed" (pp. 81-104), and Chapter 5, "The Ghostly Encounter" (pp. 105-132), contain numerous references to the Gothic.

1727. Britton, Terry D. "From Ambivalence to Acquiescence: Studies in Gothic Metaphor." (See 1102)

1728. Edel, Leon. Introduction to The Ghostly Tales of Henry James. New Brunswick, NJ: Rutgers University Press, 1948, pp. v-xxxii.

Summarizes the Jamesian Gothic canon and remarks on James's predilection for the Gothic tale in its psychological form. As a chronicler of the inner life, the Gothic and the ghostly offered James a technique, a point of view, and a methodology.

1729. Haggerty, George Edgar. "Gothic Fiction from Walpole to James: A Study of Formal Development." (See 0081)

1729A. Hayne, Barrie Stewart. "The Divided Self: The Alter Ego as Theme and Device in Brockden Brown, Hawthorne, and James." (See 1402A)

1730. Mackenzie, Manfred. "The Turn of the Screw: Jamesian Gothic," Essays in Criticism, 12 (1962): 34-38.

Refers to the famous tale of terror as "James's superfine Castle of Otranto." Through a rhetorical analysis of the novella's Radcliffean moments and phrasing, argues that The Turn of the Screw "is a modern Gothic tale. It is even probable that James had the Gothic novelists in mind and that he tried to catch their tone as he wrote 'Was there a secret at Bly--A Mystery of Udolpho or an insane, an unmentionable relative kept in unsuspected confinement?'"

1731. Merivale, Patricia. "The Esthetics of Perversion: Gothic Artifice in Henry James and Witold Gombrowicz," Publications of the Modern Language Association, 93 (1978): 992-1002.

Compares James's The Turn of the Screw and The Sacred Fount with Gombrowicz's Pornografia and Cosmos. Sees all four works as "Gothic artist parables" in which the main characters perversely manipulate others into their own fictionalized situations.

1732. Nettels, Elsa. "The Portrait of a Lady and the Gothic Romance," South Atlantic Bulletin, 39 (1974): 73-82.

Analyzes James's Portrait of a Lady as a Gothic survival and an example of Jamesian Gothic which uses the formula of the persecuted maiden. Isabel Archer's situation recalls the situation of the victimized Gothic heroine; Gilbert Osmond is a metamorphosis of the traditional Gothic villain; and the Palazzo Roccanera, Isabel's site of spiritual imprisonment, is based on that permanent Gothic fixture, the threatening castle.

1733. Newlin, Paul A. "The Uncanny in the Supernatural Short Fiction of Poe, Hawthorne, and James." (See 1596)

1734. Rose, Harriet. "The First-Person Narrator as Artist in the Works of Charles Brockden Brown, Nathaniel Hawthorne, and Henry James." (See 1464)

1735. Rovit, Earl. "'The Ghosts of Henry James's 'The Jolly Corner,'" Tennessee Studies in Literature, 10 (1965): 65-72.

Interprets the dreams of Alice Staverton, the heroine of the story, as psychological allegories of her fears and desires as they relate to the hero, Spencer Brydon.

1736. Salzberg, Joel. "The Gothic Hero in Transcendental Quest: Poe's 'Ligeia' and James' 'The Beast in the Jungle.'" (See 1605)

1737. Schleifer, Ronald. "Trap of the Imagination: The Gothic Tradition, Fiction, and The Turn of the Screw," Criticism, 22 (1980): 297-319.

Also deals with Bram Stoker's Dracula (1897) which reverts to traditional methods of Gothicism in contrast to James's The Turn of the Screw (1898) which employs the apparatus of Gothic fiction "as a response to the despair created by the failure of rationalism." The Turn of the Screw displays irony, laughter, and dismay over the vacuum in rational values.

1738. Shelden, Pamela Jacobs. "Jamesian Gothicism: The Haunted Castle of the Mind," Studies in the Literary Imagination, 7 (1974): 121-134.

Deals principally with the overt Gothicism of the late story, "The Jolly Corner" (1908). Here, Spencer Brydon's inherited and neglected old mansion on the Jolly Corner "becomes the American counterpart of the medieval castle serving as objective correlative of the psyche while it also images the internal Doppelgänger."

1739. Sklepowich, E. A. "Gossip and Gothicism in The Sacred Fount," Henry James Review, 2 (1981): 112-115.

On entrapment within labyrinths of conversation in James's late novel The Sacred Fount (1901). Discusses the aesthetic games of the narrator and the ways in which the novel presents the "civilized Gothic theme of loss of reputation and social castigation" through the narrator, Newmarch's, Gothic artifice.

1740. Smyth, Paul Rockwood. "Gothic Influences in Henry James's Major Fiction," Dissertation Abstracts International, 41 (1981): 4036A (Michigan State University)

Recognizing that "little has been done with the obvious Gothicism of some of his major novels," the study concentrates on Gothic analyses of The American, The Portrait of a Lady, The Wings of the Dove, and The Golden Bowl. Concludes that "as the tradition progressed from Walpole's The Castle of Otranto, through the works of Radcliffe and Lewis, to Emily Brontë's Wuthering Heights, terror and evil became associated less with exotic settings and villains and more with home and civilized personalities. James's use of the Gothic as he progressed from an early novel like The American to his last masterpiece, The Golden Bowl, follows precisely this pattern of development."

1741. Thomas, Lloyd Spencer. "The Haunts of Language, Superstition and Subterfuge in Henry James's Stories of the Supernatural," Dissertation Abstracts International, 36 (1975): 1512A (State University of New York at Binghamton).

Focuses on such Jamesian Gothic tales as "The Ghostly Rental," "The Last of the Valerii," "The Altar of the Dead," "The Turn of the Screw," and "The Jolly Corner." Divulges through textual studies "James's reliance on pun, parody, conscious narrative

plagiarism, double entendre, and outright nonsense to expose his characters' gullibility."

1742. Thorberg, Raymond. "Terror Made Relevant: James's Ghost Stories," Dalhousie Review, 47 (1967): 185-191.

Looks at the Gothic aspects of The Turn of the Screw, "The Jolly Corner," and other phantasmic pieces. Like some of Poe's best work, the terror of James's Gothic stories is not something external but "of the soul or the consciousness which may be called the soul."

1743. Unrue, Darlene. "Henry James and the Gothic Romance," Dissertation Abstracts International, 32 (1972): 4028A (Ohio State University).

Studies Henry James's lifelong affiliation with the Gothic romance. "There are mansions, moonlight, convents, ruins, Alpine abysses, ghosts, demons, witches, villains and villainesses, heroes and heroines, secret documents, hidden crimes, curses, portraits that move, and statues that bleed." However, the essence of Jamesian Gothicism lies in the way that "he gradually transmuted the image and symbol to represent the basic drives and fears that he was to refine so exquisitely."

11. Ambrose Bierce (1842-1914?)

1744. Bleiler, E. F. Introduction to Ghost and Horror Stories of Ambrose Bierce. New York: Dover, 1964, pp. v-xx.

Catalogues the oddities of Bierce's odd and bitter life and relates Bierce's cynical and gruesome fictions to the main bloodstream of Gothic literature in this way: "Bierce felt himself to be within the stream of supernatural fiction that began in the Gothic novel and ran through the romantic short story and novella. Certain ideas were selected by Bierce to serve as horror-bearers: incest; the murder of a parent; the physical resurrection of the soulless and often malevolent dead; the power of a diseased mind to destroy itself; and the worthlessness of most human virtue."

1745. Fortenberry, George E. "Ambrose Bierce (1842-1914?): A Critical Bibliography of Secondary Comment," American Literary Realism, 4 (1971): 11-56.

An annotated bibliography which gives a short history of Bierce's literary reputation and lists editions, reprints, manuscript material in collections, as well as recent scholarship about Bierce.

1746. McLean, Robert C. "The Deaths of Ambrose Bierce's 'Halpin Frayser,'" Papers on Language and Literature, 10 (1974): 394-402.

The story can be read as an example "of the distinctly American or ambiguous Gothic whereby both the events and the narration of the events have an equivocal quality. Bierce provides the

basis for a rational, psychological explanation of events without destroying the supernatural quality of the story."

1747. Rubens, Philip M. "The Literary Gothic and the Fiction of Ambrose Gwinett Bierce," Dissertation Abstracts International, 37 (1976): 1555A (Northern Illinois University).

Inspects approximately 50 Bierce tales in terms of "those narrative techniques which contribute to Bierce's Gothic style: narratives within narratives, abrupt transitions, and time manipulation." Finds that "character and setting in the Biercian Gothic are important not in themselves, but as a method to inform man of the presence of the supernatural, even a supernatural that is oftentimes the product of man's own psychological state."

1748. _____. "The Gothic Foundations of Ambrose Bierce's Fiction," Nyctalops, 2, Number 7 (1978): 29-31.

Analyzes the qualities of Biercian Gothic in terms of narrative techniques, specifically his use of multiple narratives and the rearrangement of time frames to involve the reader in the characters' terror and disorientation.

1749. Stein, William Bysshe. "Bierce's 'The Death of Halpin Frayser': The Poetics of Gothic Consciousness," Emerson Society Quarterly, 18 (1972): 115-122.

A reading of "The Death of Halpin Frayser" as an additional example of the American Gothicist's efforts "to bring larger stretches of the chartless domain of human consciousness under control of the word." Bierce's grand Gothic theme extends to "the pitiless indifference of the creator," a theme which establishes the story as one of the signatures of American Gothicism. Biercian Gothicism implies "the subjective condition of the ingrained Puritan sensibility of the American even when he is in the grip of the consoling illusion of self-reliance."

12. George Washington Cable (1844-1925)

1750. Hill, Cason Louis. "A Bibliographical Study of George Washington Cable and a Check List of Criticism, 1870-1970," Dissertation Abstracts International, 38 (1978): 4816A (University of Georgia).

Assembles primary and secondary sources along with a 167-page introductory essay "describing the trend of criticism during the last hundred years."

1751. Stone, Edward. "Usher, Poquelin, and Miss Emily: The Progress of Southern Gothic." (See 1617)

13. F. Marion Crawford (1854-1909)

1752. Brumbaugh, Thomas B. "The Facile Francis Marion Crawford," Markham Review, 4 (1974): 70-71.
Comments on the rapidity of Crawford's habits of composition based on a newly discovered letter of 1892 by Crawford to his publisher, Sir Frederick Macmillan. The subject of the letter is the facile composition of Mario's Crucifix.

1753. Holman, Harriet R. "F. Marion Crawford and the Evil Eye," American Notes & Queries, 9 (1971): 103-194.
Short note on Thomas Nelson Page and F. Marion Crawford and their use of the Gothic optic.

1754. Moran, John C. "Recent Interest in F. Marion Crawford: A Bibliographical Account," Romantist, 1 (1977): 53-56.
A bibliographical survey of publications about the American author of Gothic tales and historical romances. Shows a renewal of interest in his work after a period of neglect.

1755. _____ and Edward Wagenknecht, Russell Kirk, and Donald Sydney-Fryer. "Introductions" to An F. Marion Crawford Companion. Westport, CT: Greenwood Press, 1981.
Appreciative prefaces to a collection of Crawford's best work.

1756. Sydney-Fryer, Donald. "Francis Marion Crawford: A Neglected But Not a Forgotten Master," Romantist, 3 (1979): 43-50.
An appreciative reassessment and a call for further scholarly pursuit of Crawford's work as a master of the tale of terror.

14. Robert W. Chambers (1865-1933)

1757. Bleiler, E. F. Introduction to The King in Yellow and Other Stories by Robert W. Chambers. New York: Dover, 1970, pp. vii-xiii.
Provides a biographical sketch of Chambers's very non-Gothic literary career and designates The King in Yellow (1895) as "very important in the developmental history of American fantastic literature." The book is so seminal a work in the preservation of the tradition of the American tale of terror that "indeed, one might even single out The King in Yellow as the most important book in American supernatural fiction between Poe and the moderns."

1758. Weinstein, Lee. "Chambers and The King in Yellow," Romantist, 3 (1979): 51-57.
Discusses the literary power and importance to the history of the tale of terror of Chambers's best known story.

15. Howard Phillips Lovecraft (1890-1937)

1759. Billy, André. "Lovecraft: Edgar Poe du XXe siècle," Figaro Littéraire, October 28, 1961, p. 4.
Translation: "Lovecraft: Edgar Poe of the Twentieth Century." Brief estimate of Lovecraft's popularity in France. The comparison with Poe is a commonplace of Lovecraft criticism.

1760. Bloch, Robert. "Poe and Lovecraft." (See 1522)

1761. Buhle, Paul. "Dystopia as Utopia: Howard Phillips Lovecraft and the Unknown Content of American Horror Literature," Minnesota Review, 6 (1979): 118-131.
Influenced by the cultural pessimism of Poe and by Charles Fort's The Book of the Damned, Lovecraft evolved a dark vision of "scientific indeterminacy." His Gothic outlook in this area attempted "to explain to an America in the midst of an industrial expansion and locked in the forms of nationalism the illusory character of the entire project for the ultimate goal of human wisdom and happiness."

1762. Burleson, Donald R. "Humor Beneath Horror: Some Sources for 'The Dunwich Horror' and 'The Whisperer in Darkness,'" Lovecraft Studies, 1, Number 2 (1980): 5-15.
A source study which comments on the ironic interplay of the terrible and the risible in the two stories. But the humor is so subtle that only a very few readers caught its twinkle.

1763. Cannon, Peter. "The Influence of Vathek on H. P. Lovecraft's The Dream-Quest of Unknown Kadath." (See 0296)

1764. Cockroft, T. G. L. "Some Notes on 'The Shadow Over Innsmouth,'" Lovecraft Studies, 1, Number 3 (1980): 3-4.
Notes on the locales behind a work published in 1936. Also gives the probable name of the tale's narrator as Robert Olmstead and furnishes a family tree of the story's characters.

1765. De Camp, L. Sprague. Lovecraft: A Biography. Garden City, NY: Doubleday, 1975; Rpt. New York: Ballantine, 1976.
Comprehensive and appreciative biography solidly based in Lovecraft's extensive correspondence. Appears to be the standard life of the American Gothicist. Covers Lovecraft's political and philosophic beliefs and has carefully prepared secondary and primary bibliographies.

1766. Emmons, Winfred S., Jr. "A Bibliography of H. P. Lovecraft," Extrapolation: A Journal of Science Fiction and Fantasy, 3 (1961): 2-25.
A non-annotated checklist of secondary sources.

1767. Estren, Mark James. "Horrors Within and Without: A Psychoanalytic Study of Edgar Allan Poe and Howard Phillips of Lovecraft." (See 1542)

1768. Fulwiler, William. "Reflections on 'The Outsider,'" Lovecraft Studies, 1, Number 2 (1980): 3-4.

Brief comment on the tomb-dweller and ancient castle of the short story. Says that the story "is riddled with illogic and absurdity and makes no sense on the literal level." It must therefore be read as a dream fantasy.

1769. Joshi, S. T. H. P. Lovecraft: Four Decades of Criticism. Athens, OH: Ohio University Press, 1980.

A compendium of the best of Lovecraft criticism including essays by Edmund Wilson and the dean of Poe scholars, T. O. Mabbott. Essays are grouped thematically rather than chronologically under "General Studies," "The Lovecraft Mythos," "Literary Influences," "Philosophical, Psychological, and Historical Analyses," and "Lovecraft's Poetry." Joshi's aim as stated in his preface is "to codify the astoundingly ambivalent interpretations imposed upon Lovecraft's work over the last thirty years."

1770. _____. "Sources for the Chronology of Lovecraft's Fiction," Lovecraft Studies, 1, Number 2 (1980): 21-29.

Consults the correspondence to establish a chronology.

1771. _____. " 'Reality' and Knowledge: Some Notes on the Aesthetic Thought of H. P. Lovecraft," Lovecraft Studies, 1, Number 3 (1980): 17-27.

On Lovecraft's philosophy of art. Focuses on what Lovecraft himself called "cosmic indifferentism." "What Lovecraft sought to do in his fiction was to hint of other realms beyond 'reality' as we know it, and thereby to achieve that sense of liberation from the 'galling limitations' of the ordinary reality which Lovecraft failed to find 'interesting and satisfying.' "

1772. _____. Lovecraft and Lovecraft Criticism: An Annotated Bibliography. Kent, OH: Kent State University Press, 1981.

Complete, current, and authoritative primary and secondary bibliography compiled by a leading interpreter of his life and work.

1773. McInnis, John Lawson III. "H. P. Lovecraft: The Maze and the Minotaur," Dissertation Abstracts International, 36 (1975): 2207A (Louisiana State University).

A mythic interpretation of Lovecraft's Gothic fiction which regards "the minotaur as a symbol of the chaos behind visible appearances, and the maze as the path that leads to the chaos." Applies this symbolic theory to such pieces as "The Tomb," "He," "The Outsider," "The Rats in the Walls," "The Colour Out of Space," "The Dunwich Horror," and "In the Walls of Eryx."

1774. Meikle, Jeffrey L. " 'Other Frequencies': The Parallel Worlds of Thomas Pynchon and H. P. Lovecraft," Modern Fiction Studies, 27 (1981): 287-294.

Compares Pynchon's The Crying of Lot 49 (1966) with Lovecraft's "The Call of the Cthulhu." "Pynchon pays tribute to H. P. Lovecraft, a 'dreamer' whose horror stories probed their share of 'ancient fetid shafts and tunnels.' "

1775. Mosig, Dirk W. "Lovecraft: The Dissonance Factor in Imaginative Literature," Gothic: The Review of Supernatural Horror Fiction, 1 (1979): 20-26.

Applies the cognitive dissonance theory of Leon Festinger to Lovecraft's fiction. Cognitive dissonance is defined as "a harsh, grating, inharmonious feeling resulting from psychological inconsistencies, i.e., from a clash or conflict between two ideas or between beliefs and behavior," a phenomenon observable in Lovecraft's "The Call of Cthulhu," "The Outsider," and many other weird tales.

1776. Onderdonk, Matthew H. "Charon in Reverse: or H. P. Lovecraft Versus the 'Realists' of Fantasy," Lovecraft Studies, 1, Number 3 (1980): 5-10.

Critical appraisal of Lovecraft's subjective and supernormal perception of fantasy and his creation of a private mythology. A reprinting of a classic essay on Lovecraft which established Lovecraft as the "conscience" of the horror tale.

1777. Owings, Mark and Irving Binkin. A Catalogue of Lovecraftiana: The Grill/Binkin Collection. Baltimore, MD: Mirage Press, 1975.

Compares Lovecraft's weird tales favorably with the art of Poe and surveys the extravagant contents of the Grill/Binkin collection.

1778. Schweitzer, Darrell. Lovecraft in the Cinema. Baltimore, MD: T-K Graphics, 1977.

Several essays discussing television and film versions of Lovecraft's horror stories as well as a project paper on how to adapt the story "The Outsider" to video drama.

1779. Selley, April. "Terror and Horror in 'The Case of Charles Dexter Ward,'" Nyctalops, 3, Number 1 (1980): 8-14.

Based on Theodore Ziolkowski's Disenchanted Images, the essay analyzes the Gothic elements in one of Lovecraft's best exercises in horror.

1780. Shea, J. Vernon. "On the Literary Influences Which Shaped Lovecraft's Works," in H. P. Lovecraft: Four Decades of Criticism, ed. S. T. Joshi. Athens, OH: Ohio University Press, 1980, pp. 113-139.

A complete inventory of Lovecraft's wide reading and diverse literary tastes. Mentioned as influences are Lord Dunsany, Dante, Poe, Bulwer-Lytton, Twain, Bierce, Chambers, Blackwood, Machen, Wells, and Sir Richard Burton. But the essay may be off the mark in denying the influence of the Gothic novel. Shea says that "Lovecraft devotes so much space in his Supernatural Horror in Literature to the Gothic novelists that presumably they must have influenced his writings at least to some extent; but except for the Gothic trimmings such influences are not too readily apparent."

1781. Shreffler, Philip A. "H. P. Lovecraft and an American Literary Tradition," in The H. P. Lovecraft Companion. Westport, CT:

Greenwood Press, 1977, pp. 19-32; Rpt. in Literature of the Occult: A Collection of Critical Essays, ed. Peter Messent. Englewood Cliffs, NJ: Prentice-Hall, 1981, pp. 156-170.

Asserts that "much of the vitality of the literary tradition in America is derived from its being so intimately bound up in the horrific, the speculative, and the fantastic." Although Lovecraft's Gothic fiction conforms to some of the features of this pattern, "the evil experienced by Lovecraft's main characters is external to them and is pervasive in the world."

1782. Solon, Ben. "Lovecraft on the Doorstep," Haunted: Studies in Gothic Fiction, 1 (1968): 87-88.

1783. St. Armand, Barton Levi. "H. P. Lovecraft: New England Decadent," Caliban, 12 (1975): 127-155.

Shows that Lovecraft shares the outlook of the decadent poets. Although the universe is chaotic and forbidding, life itself can still be lived as a fine art. Like the poetes maudit Rossetti, Swinburne, Baudelaire, and Mallarmé, it was Lovecraft's desire to express the inexpressible and to develop in his writings a decadent symbology of horror that would emphasize the hideous aspects of an alien and obscene nature both within and without.

1784. _____. The Roots of Horror in the Fiction of H. P. Lovecraft. Elizabethtown, NY: Dragon, 1977.

Does not treat a large quantity of Lovecraft's Gothic fiction as the title might suggest, but centers on a Jungian analysis of "The Rats in the Walls." Lovecraft attempted to merge the horror without (cosmic dread) with the horror within (psychic terror) but probably failed to achieve a synthesis.

1785. Wheelock, Alan S. "Dark Mountain: H. P. Lovecraft and the 'Vermont Horror,'" Vermont History, 45 (1977): 221-228.

On the story, "The Whisperer in Darkness," which was inspired by a visit to Windham County, Vermont, in 1928.

1786. Wilson, Colin. The Strength to Dream. (See 2442)

16. William Faulkner (1897-1962)

1787. Brady, Ruth A. H. H. "The Reality of Gothic Terror in Faulkner," Dissertation Abstracts International, 32 (1972): 5774A-5775A (University of Texas at Austin).

Discusses as Gothic prototypes the short story "A Rose for Emily" and the novels As I Lay Dying, Sanctuary, Requiem for a Nun, Light in August, The Sound and the Fury, and Absalom, Absalom! Discovers that not only does Faulkner "employ traditional Gothic devices found in earlier works, his contribution to the Gothic novel stands in character development and in structure, where he has created a suspense that the early Gothic could not anticipate."

1788. Frazer, David. "Gothicism in Sanctuary: The Black Pall and the Crap Table," Modern Fiction Studies, 2 (1956): 114-124.

An analysis of the remote setting, rapist villain, and tormented maiden of Sanctuary. "Temple Drake's situation bears obvious resemblance to that of the Gothic heroine; she runs through the halls, rooms, stalls, trap doors, and lofts of the old Frenchman place as the Gothic heroine ran through corridors and passageways innumerable in her flight from the villain." Also discusses Faulkner's reincarnation of the traditional Gothic villain in Popeye and concludes that "the Gothic elements are evocative of traditional values."

1789. Kerr, Elizabeth. William Faulkner's Gothic Domain. Port Washington, NY: Kennikat Press, 1978.

The study claims the territory of Faulkner's Yoknapatawpha County for Gothic fiction. Shows how Faulkner adapts, manipulates, and modifies traditional Gothic contraptions and characteristics to the regional setting. Works analyzed include Go Down Moses and the Snopes trilogy. The introductory chapter traces the evolution of Gothicism from Walpole to Faulkner and comments on his potboiler Gothic, Sanctuary (1931).

1790. Palumbo, Donald. "Coincidence in Crime and Punishment and Light in August: Evidence of Supernatural Agents at Work in the Novels of Dostoevsky and Faulkner," Lamar Journal of the Humanities, 7 (1981): 41-51.

A critical comparison of the two authors' presentations of violent fate through forces beyond human control. Dostoevsky and Faulkner both assume a malevolence to the supernatural in entrapping man.

1791. Perry, J. Douglas, Jr. "Gothic as Vortex: The Form of Horror, in Capote, Faulkner, and Styron." (See 1817)

1792. Putzel, Max. "What Is Gothic About Absalom, Absalom!?" Southern Literary Journal, 4, Number 1 (1971): 3-14.

An analysis of structure, symbolism, and patterns of allusion in Absalom, Absalom! Is skeptical of the book's Gothicism, finding Rosa Coldfield to be its most genuinely Gothic character. "Only Miss Rosa's 'pure Gothic nonsense' is strongly influenced by the Gothic tradition; although the medievalism of a chivalric myth Faulkner thought persistent in the ante-bellum South might properly be called genuinely Gothic, Quentin's terror is not of Germany but of the soul."

1793. Stone, Edward. "Usher, Poquelin, and Miss Emily." (See 1617)

1794. Whan, Edgar W. "Absalom, Absalom! as Gothic Myth," Perspective, 3 (1950): 192-201.

In the novel, Faulkner "makes a Gothic myth of man's ancient struggle to impress his pattern on the world." Traditionally, the Gothic novelists "had changed love into rape, marriage into incest,

homes into traps, bodies into stage properties, religion into demonolatry, virtue into weakness, and cold rational vice into power." Absalom, Absalom! displays all of these transformations of values thus rendering it a high Gothic myth.

17. Flannery O'Connor (1925-1964)

1795. Bowen, Robert O. "Hope vs. Despair in the New Gothic Novel," Renascence, 13 (1961): 147-152.

A review of the novel The Violent Bear It Away, with incidental remarks on her pervasive Gothic effects.

1796. Browning, Preston M., Jr. "Flannery O'Connor and the Demonic," Modern Fiction Studies, 19 (1973): 29-41.

O'Connor's works deliberately dramatize the conflict between an attraction for the holy and the skepticism of the age. The demonic enters her fiction as an expression of the dark side of the holy with which it has a dialectical relationship. "The devil seems not only an essential feature of her technique but also an integral part of her theology."

1797. Hawkes, John. "Flannery O'Connor's Devil," Sewanee Review, 70 (1962): 395-407.

Compares O'Connor's vision of evil to the absurdist chaos of Nathanael West.

1798. Levine, Paul. "Flannery O'Connor: The Soul of the Grotesque," in Minor American Novelists, ed. Charles A. Hoyt. Carbondale, IL: Southern Illinois University Press, 1971, pp. 95-117.

Relates O'Connor's grotesque characters to the grotesques of Sherwood Anderson and Nathanael West.

1799. Martin, Carter W. "The Gothic Impulse," in The True Country: Themes in the Fiction of Flannery O'Connor. Nashville, TN: Vanderbilt University Press, 1968, pp. 152-188.

An excellent analysis of O'Connor's ubiquitous Gothicism. Makes the point that her "Gothicism is generic, not thematic. O'Connor uses Gothic modes to express the positive responsibilities and the quality of dignity of which man is capable. She has a preoccupation with the ugliness of reality" and uses the Gothic to convey it. Names "A Good Man Is Hard to Find" as one of her finest Gothic stories.

1800. Montgomery, Marion. "Of Cloaks and Hats and Doublings in Poe and Flannery O'Connor." (See 2283)

1801. Muller, Gilbert H. Nightmares and Visions: Flannery O'Connor and the Catholic Grotesque. Athens, GA: Georgia University Press, 1972.

O'Connor's presentation of the grotesque is neither romantic nor realistic but functions as a special aesthetic. "Existential dislocation and spiritual dislocation," the metaphor of the journey, and grotesque tricksters appear in her casts. Many characters define themselves by their attitude toward Christianity when confronted with grotesques.

1802. Nisly, Paul Wayne. "Flannery O'Connor and the Gothic Impulse," Dissertation Abstracts International, 36 (1974): 892A-893A (University of Kansas).

Names and discusses three aspects of the Gothic impulse in O'Connor's fiction: "in the Gothic a sense of the mysterious, of the supernatural or noumenal realm pervades the ordinary world of appearances; in Gothic fiction there is a developing understanding of character, especially of characters who experience the terror of isolation--from family, from community, and often from God; in the Gothic, good and evil are polar concepts and the two conflict sharply, but despite the intensity of the conflict, there is a certain ambiguity in their natures and in their relationships to each other; good and evil are real but may not be clearly distinguished."

1803. _____. "Wart Hogs from Hell: The Demonic and the Holy in Flannery O'Connor's Fiction," Ball State University Forum, 22 (1981): 45-50.

Interprets the interplay of good and evil in the short stories "Good Country People," "Revelation," and "Judgment Day."

1804. Paulson, Suzanne Morrow. "Apocalypse of Self, Resurrection of the Devil: Flannery O'Connor's The Violent Bear It Away," Literature and Psychology, 30 (1980): 100-111.

On Tarwater's entrapments, confrontations, and meetings with the second self in the novel The Violent Bear It Away (1955).

1805. Schleifer, Ronald. "Rural Gothic: The Stories of Flannery O'Connor," Modern Fiction Studies, 28 (1982): 475-485.

The Gothicism of O'Connor as exhibited in such stories as "Parker's Back," "Good Country People," and "The Artificial Nigger" typically involves mysteries of heritage and crises of identity. "The Gothic is a haunted literature and what haunts it--whether it be Count Dracula, the Frankenstein monster, or the governess' ghosts in The Turn of the Screw--is some supernatural origin, some inhuman silence, forces beyond the self-sufficiency of the daylight self."

1806. Snow, Ollye Tine. "The Functional Gothic of Flannery O'Connor," Southern Review, 50 (1965): 286-299.

A generic analysis which comments on the full glossary of Gothic devices in her fiction from adaptations of the haunted castle to the theme of secret heritage.

1807. Walsh, Thomas F. "The Devils of Hawthorne and Flannery O'Connor." (See 1687)

18. Joyce Carol Oates (1938-)

1808. Bloom, Kathleen Burke. "The Grotesque in the Fiction of Joyce Carol Oates," Dissertation Abstracts International, 40 (1979): 2059A (Loyola University of Chicago).

Defines the sense of the grotesque in Oates's work in terms of "loss of autonomy, madness, and psychic dismemberment." These Gothic conditions are visible in the "nightmarish world for Oates's characters, a world in which dearly cherished codes of existence are negated and once viable methods of survival are transformed into death-traps."

1809. Dickinson, Donald C. "Joyce Carol Oates: A Bibliographical Checklist," American Book Collector, 2, Number 6 (1981): 26-39.

A bibliographical description of her novels, stories, and essays in addition to some criticism.

1810. Hodge, Marion Cecil Jr. "What Moment Is Not Terrible? An Introduction to the Works of Joyce Carol Oates," Dissertation Abstracts International, 35 (1975): 5407A (University of Tennessee).

Calls the fiction of Oates "a blend of realism and the Gothic," but her Gothicism has that internal or psychic form so often associated with the American Gothic. "Brilliantly executed, often violent, episodes are interspersed among long passages of retrospection or subjective analysis of personality."

1811. Jeanotte, M. Sharon. "The Horror Within: The Short Stories of Joyce Carol Oates," Sphinx: A Magazine of Literature and Society, 2, Number 4 (1977): 25-36.

Using various stories in Oates's The Goddess and Other Women, the essay analyzes the internal quality of Oatesian Gothic, summarizing its presence in terms of sex, violence, and vulnerability. "All these themes were central concerns of the Gothic novel, and a close examination of the fiction of Oates suggests that, although the tradition has not died, its form has been considerably altered." Concludes that Oates is "a modern practitioner of the Gothic genre" and a student of "states of consciousness infinitely more disturbing than the artificial horrors of an earlier time."

1812. McCormick, Lucienne P. "A Bibliography of Works By and About Joyce Carol Oates," American Literature, 43 (1971): 124-132.

A non-annotated primary and secondary bibliography in two segments, "Works by Joyce Carol Oates" and "Works About Joyce Carol Oates." Includes reviews about her but omits her own book-reviewing activity.

1813. Pinsker, Sanford. "Isaac Bashevis Singer and Joyce Carol Oates: Some Versions of Gothic," Southern Review, 9 (1973): 895-908.

Designates Oates's Them as a Gothic novel in which "the machinery of Mary Shelley has disappeared, only the effects are

there, internalized and just as terrifying." In contrast, quite a high number of Singer's phantoms are external as in his tales about "shochets" or ritual slaughterers.

19. Truman Capote (1924-)

1814. Blake, Nancy. "Other Voices, Other Rooms: Southern Gothic or Medieval Quest?" Delta: Revue Centre d'Etudes et de Recherche sur les Ecrivains du Sud aux Etats-Unis, 11 (1980): 31-47.

Studies the work as a synthesis of moods, situations, and imagery of the Gothic romance and older forms of fabulous quest literature. Although "Southern" in its immediate ambience, the work has a sense of ahistorical removal.

1815. Freese, Peter. "Das Motiv des doppelgängers in Truman Capotes 'Shut a Final Door' und E.A. Poes 'William Wilson.'" (See 2274)

1816. Johnson, Thomas Slayton. "The Horror in the Mansion: Gothic Fiction in the Works of Truman Capote and Carson McCullers," Dissertation Abstracts International, 34 (1973): 2630A (University of Texas at Austin).

A detailed study of Other Voices, Other Rooms and Ballad of the Sad Cafe "as Gothic novels." Argues that "for both Capote and McCullers, Gothic was a form of external discipline allowing them to deal with and attempt to resolve the internal conflicts in their fiction."

1817. Perry, J. Douglas. "Gothic as Vortex: The Form of Horror in Capote, Faulkner, and Styron," Modern Fiction Studies, 19 (1973): 153-167.

Considers the vortical form of the American Gothic in the three writers. Follows Irving Malin's premise that the three dominant themes of the Gothic are "confinement, flight, and narcissism." Identifies "three corresponding structural principles--concentricity, predetermined sequence, and character repetition." The central structural image of the American Gothic is the whirlpool or vortex which contains and projects "the most pervasive Gothic theme, the fear of being drawn in." Discusses Capote's Other Voices, Other Rooms, Faulkner's Sanctuary, and Styron's Set This House on Fire.

1818. Wall, Richard J. and Carl L. Craycraft. "A Checklist of Works About Truman Capote," Bulletin of the New York Public Library, 71 (1967): 165-172.

A checklist of modern criticism with some items relevant to Gothic themes and characters in Capote's work.

20. Other American Gothics

1819. Baldanza, Frank. "Northern Gothic," Southern Review, 10 (1974): 566-582.

On James Purdy and Sherwood Anderson. While the traditional Gothic "deals with opposites of normality, health, sanity, and regularity," northern Gothic deals with the reverse of these conditions. In Anderson, there are distinct divisions of good and evil, but in Purdy, good and evil are blurred. "Both share a confrontational story structure, in which two lonely persons momentarily breach walls of isolation; but Purdy places far more emphasis on stylistic rigor."

1820. Bradbury, Malcolm. "American Gothic." (See 1303)

1821. Burgess, Anthony. "'Boo.'" (See 2239A)

1822. Chu, Li-Min. "The Ghostly Stories of Edith Wharton," Bulletin of National Taiwan University, 26 (1977): 417-448.

A survey of Edith Wharton's supernatural and macabre fiction.

1823. Curran, Ronald. Introduction to Witches, Wraiths, and Warlocks: Supernatural Tales of the American Renaissance. Greenwich, CT: Fawcett-Crest, 1971.

Anthologizes the Gothic and supernatural impulse in the nineteenth century.

1824. Dendinger, Lloyd N. "The Ghoul-Haunted Woodland of Robert Frost," South Atlantic Bulletin, 38 (1973): 87-94.

Attempts to apply Poe's theories of composition to Frost's poetry, finding many "similarities in the allegorical use the two poets make of the natural world." Also indicates how Frost follows Poe in the writing of the poem of terror.

1825. Douglas, Wallace W. "Drug Store Gothic: The Style of Robert Penn Warren," College English, 15 (1954): 265-272.

Discusses Robert Penn Warren's Night Rider, At Heaven's Gate, and other novels as containing "melodramatically conceived scenes and Gothic details." Has almost nothing to say about vestiges of the Gothic tradition per se in his work. On the style of All the King's Men: "In his stage business, too, Warren often uses gestures which originate in the shorthand of Hollywood pantomime."

1826. Duffy, Martha. "On the Road to Manderley," Time, April 12, 1971, pp. 95-96.

A spritely report on the profitable Gothic activity of four modern manufacturers of women's Gothic, Phyllis Whitney, Elizabeth Goudge, Norah Lofts, and Mary Stewart. "For top Gothics, paperback sales--the real and durable market--can run into millions. Today the field is dominated by Victoria Holt, the most prolific writer, and Mary Stewart, the most accomplished."

1827. Eisinger, Chester E. "The Gothic Spirit in the Forties," in Pastoral and Romance: Modern Essays in Criticism, ed. Eleanor

Terry Lincoln. Englewood, NJ: Prentice-Hall, 1969, pp. 289-296.
On Paul Bowles, Carson McCullers, Truman Capote, and others. The Gothic spirit exemplified by Hawthorne and Poe "survives in the forties where we see the world of flight, childhood terror, estrangement, and perverted love."

1828. Ewing, Emma Mai. "Gothic Mania, A Roundup Review," New York Times Book Review, May 11, 1975, pp. 10; 12-13.
Is there any decline in the demand for the Gothic among American readers? In 1974 "paperback publishers ran off approximately 23 million copies of almost 175 Gothic titles by 100 authors." Major suppliers of Gothic romance included Dorothy Daniels, Marilyn Ross, and Phyllis A. Whitney.

1829. Geng, Veronica. "A Gallery of Ghosts and Ghouls," New York Times Book Review, November 16, 1975, p. 44.
A review of several Gothic titles for children.

1830. Greiner, Donald J. Comic Terror: The Novels of John Hawkes. Memphis, TN: Memphis State University Press, 1973.
On The Blood Oranges, The Beetle Leg, Second Skin, and other works containing fusions of the hilarious and the hideous.

1831. Grella, George. "Thrillers, Chillers, and Killers," Rochester Review, 32 (1970): 11-15.
A few references to contemporary Gothic and the insatiable market for it.

1832. Hunter, Doreen. "America's First Romantics: Richard Henry Dana, Sr. and Washington Allston," New England Quarterly, 45 (1972): 3-30.
Washington Allston and R. H. Dana, Sr. had strong ties with the Gothic romance. While at Harvard they were "excited by their extracurricular readings of Southey and the Gothic novelists." The response to the call of Gothic literature is evident in Allston's Monaldi and Dana's "Paul Felton," which reveals "an anxiety about guilt and death and a growing conviction that man is alienated from God not by society but by his own nature."

1833. Kennard, Jean E. Number and Nightmare: Forms of Fantasy in Contemporary Fiction. Hamden, CT: Shoestring-Archon, 1975.
Under "number," the study discusses Heller, Barth, Purdy, and Vonnegut. Under "nightmare," Burgess, Murdoch, and Golding are considered. American writers are prone to a "post-existentialist world view," while English writers' nightmares are less so.

1834. Lennox, John Watt. "The Castle's Art: Elements of the Gothic in Selected Fiction of French Canada and the American South." (See 1293)

1835. Lieber, Fritz. "Marbles and Cadavers," Haunted: Studies in Gothic Fiction, 1 (1968): 66-71.

1836. Mussell, Kay Johnson. "The World of Modern Gothic Fiction: American Women and Their Social Myths." (See 2247)

1837. Park, Martha M. "Archibald Malmaison: Julian Hawthorne's Contribution to Gothic Fiction," Extrapolation: A Journal of Science Fiction and Fantasy, 15 (1973): 103-116.

The novel by Hawthorne's son, Julian, was published in 1879 and is his Gothic triumph. Superior to his novels Idolatry and Garth, its Gothic elements are so harmonized with its realistic elements that it is both dramatically and artistically the outstanding example of Julian Hawthorne's skill as a writer.

1838. Parks, John G. "'The Possibility of Evil': A Key to Shirley Jackson's Fiction," Studies in Short Fiction, 15 (1978): 320-323.

Interprets "The Possibility of Evil" as a tale of terror reflecting all of Jackson's Gothic preoccupations. Its Gothic properties include "a sensitive but narrow female protagonist, a Gothic house, economy of language, a free-floating sense of depravity, and a final turnabout in events or a judgement." The geriatric heroine, Miss Adela Strangeworth, is forced to face "the possibility of evil" hiding within her own innocent nature.

1839. Perry, J. Douglas, Jr. "Gothic as Vortex: The Form of Horror in Capote, Faulkner, and Styron." (See 1817)

1840. Peters, Elizabeth. "Modern Gothics ... The Willing Suspension of Disbelief." (See 2232)

1841. Phillips, Robert S. "The Gothic Architecture of The Member of the Wedding," Renascence, 16 (1964): 59-72.

A detailed structural analysis of Carson McCullers's work that shows how her most popular novel exemplifies traditional Gothic characters and events.

1842. Radway, Jane. "The Utopian Impulse in Popular Literature: Gothic Romances and 'Feminist' Protest." (See 2253)

1843. Riggio, Thomas P. "'American Gothic': Poe and An American Tragedy." (See 1603)

1844. Ringe, Donald A. "Early American Gothic: Brown, Dana, and Allston." (See 1462)

1845. Roberts, Bette B. "Anne Rice's Interview with a Vampire," New Mexico Humanities Review, 2 (1979): 48-63.

On Anne Rice's modern, psychological novel of vampirism (1975).

1846. Ryan, Steven Tom. "Chaotic Slumber: Picaresque and Gothic in Contemporary American Novels," Dissertation Abstracts, 37 (1976): 2187A (University of Utah).

Novels analyzed include John Hawkes's The Lime Twig, Jerzy Kosinski's The Painted Bird, Joyce Carol Oates's Them, and

Walker Percy's The Last Gentleman. Both the Gothic and the picaresque modes are "applicable responses to a breakdown of order in the modern world but whereas Gothic fiction retreats from the reader and attempts to break through language into private peace, picaresque fiction embraces the reader and accepts language as that which allows man to find life in a sacred-profane adventure."

1847. Sayre, Nora. "Yankee Gothic," New Statesman, January 20, 1967, pp. 76-77.

Surveys the American paperback Gothic industry and delivers a kind of annual report. "The audience is 'older women' who sometimes purchase six at once. No one knows why this [1967] should be an acutely Gothic year."

1848. Shimura, Masao. "The Gothic Tradition and American Literature in the Forties," in American Literature in the 1940's. Tokyo: Tokyo Chapter, American Literary Society of Japan, 1975, pp. 33-39.

Deals with the revival of the Gothic impulse during and following World War II. On Faulkner, Chandler, Bowles, Capote, Shirley Jackson, and others.

1849. Siegel, Gerald. "The Poe-esque Tale in American Magazines." (See 1607)

1850. Stone, Laurie. "Secret Rooms, Secret Obsessions," New York Times Book Review, July 27, 1975, pp. 7-8.

Reviews the novel Clara Reeve by Leonie Hargrave (Knopf, 1975), "a Frankenstein offspring worthy of its mother." The novel is not only named for an early Gothic novelist but has seminal Gothic design in the ordeals of a heroine "who experiences this phantasmagoric dream of a novel, and who tells her own story 40 years after the events."

1851. Wagenknecht, Edward. "Whittier and the Supernatural--A Test Case," in Memorabilia of John Greenleaf Whittier, ed. John B. Pickard. Hartford, CT: Emerson Society Quarterly #50, 1968, pp. 8-11.

Whittier was attracted to the supernatural "as evidence of the fundamentally spiritual character of life." Yet, he remains unconvincing in his own use of the supernatural in his writings perhaps because of his humanitarian concern "that no one should be forced to suffer through the horrors of superstition."

1852. Waldman, Diane. "Horror and Domesticity: The Modern Gothic Romance Film of the 1940's." (See 2504)

1852A. Witherington, Paul. "Albee's Gothic: The Resonance of Cliché," Comparative Drama, 4 (1970): 151-165.

The components of Albee's Gothic are reduction, inversion, and recognition. Reduction is particularly evident in Who's Afraid of Virginia Woolf? where we see "a deliberate narrowing of purpose and perception to obtain concentration and direction." Concludes that "as a modern Gothic writer, Albee works clichés of language and plot into imaginative contexts to give them new life and to demonstrate the richness of human possibility through the process of self-awareness."

FRENCH GOTHIC

1. Abbé Prevost (1697-1763)

1853. Foster, James R. "The Abbé Prevost and the English Novel," Publications of the Modern Language Association, 42 (1927): 443-464.

Read and admired first by Richardson and then by the English Gothic writers, the novels of the Abbé Prevost exerted a strong influence on the purveyors of Gothic passion. This was true because "Prevost liked strong dramatic situations and was fond of depicting mental states of great tension." The Gothic influence is further developed in "The Power of Destiny: Prevost," in Foster's History of the Pre-Romantic Novel in England (see 0073).

1854. Turnell, Martin. "The Novels of Prevost," Sewanee Review, 61 (1953): 582-601.

Discusses Manon Lescaut and the "forgotten novels" Histoire d'une greque moderne and Mémoires d'un honnête homme. Prevost's work influenced both Richardson and the Gothic novelists by its "blend of passion and pathos, innocence and depravity which was irresistible, as indeed it still is."

1855. Winandy, Rita N. "Sensibility in the Novels of Abbé Prevost," Dissertation Abstracts International, 30 (1970): 3961A (University of Pittsburgh).

Presents a "systematic description of sensibility in the Abbé Prevost's novels." Pursues the thesis that "Prevost does not, however, equate sensibility and virtue, and he stresses the importance of education, example, habit, and breeding in reinforcing and affirming goodness of heart."

2. Francois de Baculard d'Arnaud (1718-1805)

1856. Dawson, Robert L. "Baculard d'Arnaud (1718-1805): Life

and Prose Fiction," Dissertation Abstracts International, 33 (1972): 2367A (Yale University).

Careful literary analyses of the novels Les Epoux malheureux, Theresia, and Bal de Venise. A fecund writer of over 40 short novels, his work was avidly read by the Gothicists. The study describes "the relationship of the concept of terror to sentiment" and rates Baculard d'Arnaud's use of medievalism.

1857. Foster, James R. "D'Arnaud, Clara Reeve, and the Lees," in The History of the Pre-Romantic Novel in England. (See 0073)

1858. Goard, Robert R. "Baculard d'Arnaud (1718-1805): A Novelist of the Middle Way," Dissertation Abstracts International, 31 (1971): 5362A (University of Wisconsin).

A thorough survey of Baculard d'Arnaud's widespread popularity in such novels as Les Epoux malheureux, Fanny, Daminvile, and Valmiers. Does not acknowledge the pre-Gothic tendencies of any of these works, but maintains that "the key to his popularity lies in his conscious effort to keep the juste milieu, inter utrumque tene."

1859. Grieder, Josephine. "The Prose Fiction of Baculard d'Arnaud in Late Eighteenth-Century England," French Studies, 24 (1970): 113-126.

Mentions the Gothic novelists (especially Mrs. Radcliffe) among the late eighteenth-century English writers who read Baculard d'Arnaud. Also comments on the sentimental psychology of his work, a feature absorbed by English domestic Gothicism.

1860. Lévy, Maurice. "Une Nouvelle source d'Anne Radcliffe: Les Memoires du comte de Comminge," Caliban, 1 (1964): 149-156.

Translation: "A New Source for Anne Radcliffe: Les Memoires du comte de comminge." The source study traces the inspiration for Mrs. Radcliffe's Sicilian Romance to C.A. Guerin de Tencin's novel Comte de Comminge (1735), later dramatized by Baculard d'Arnaud.

1861. Martin, Angus. "Baculard d'Arnaud et la vogue des séries de nouvelles en France au XVIIIe siècle," Revue d'Histoire Litteraire de la France, 73 (1973): 982-992.

Translation: "Baculard d'Arnaud and the Vogue of the Serialized Short Novel in France in the 18th Century." Discusses Baculard d'Arnaud's role in establishing a fashion in periodical fiction. Also gives a bibliographical tracer for his work in English.

1862. Price, Lawrence M. "The Relation of Baculard d'Arnaud to German Literature," Monatsheft für Deutsche Unterricht, 37 (1945): 151-160.

Gives a biographical account of Baculard d'Arnaud's residence in Germany. Also presents a bibliography, "Arnaud and the German Drama."

3. Denis Diderot (1713-1784)

1863. Josephs, Herbert. "Diderot's La Religieuse: Libertinism and the Dark Cave of the Soul," Modern Language Notes, 91 (1976): 734-755.

Places La Religieuse in the Gothic tradition. "It participates more than peripherally in the fictional world of the Gothic, with its atmosphere of the lugubrious pervaded by violence and sexual ferment."

1864. Praz, Mario. "An English Imitation of Diderot's La Religieuse," Review of English Studies, 6 (1930): 1-8.

Identifies the English imitation as "The Spaniard's Tale" in Maturin's Melmoth the Wanderer. "Incidents as well as many secondary details were taken by Maturin from La Religieuse for the purpose of darkening the gloomy and deepening the sad."

1865. Werner, Stephen. "Diderot, Sade, and the Gothic Novel," Studies on Voltaire and the Eighteenth Century, 114 (1973): 273-290.

Concerns Diderot's La Religieuse and Sade's Justine together with their relationship to the entrapped heroines of English Gothic fiction. "Diderot's aim is to show how the monstrous, the disfigured, the hatefully inassouvi, comes to dominate human relationships whenever there is a prolonged separation from ordinary society."

4. Donatien-Alphonse-François Marquis de Sade (1769-1814)

1866. Berman, Lorna. "The Marquis De Sade and His Critics," Mosaic: A Journal for the Interdisciplinary Study of Literature, 1, Number 2 (1968): 57-73.

A coverage of reactions and attitudes of Sade's critics and readers for two centuries. "Critical interest in Sade's work is centered almost exclusively on the description of an inner destructive impulse in the principal characters and the consequences of this impulse for them when it is carried to its logical extreme. Careful readers with disciplined imaginations will find as much pathos and idealism in Sade's descriptions of perversion and torture as they do horror."

1867. _____. The Thought and Themes of the Marquis de Sade. Kitchener, Ontario: Ainsworth, 1972.

A competent critical biography of Sade that fails, however, to relate Sade to the Gothic movement in any way.

1868. Brissenden, Robert F. Virtue in Distress: Studies in the Novel of Sentiment from Richardson to Sade. London: Macmillan, 1974.

Part Two of the study, "Some Novels of Sentiment," takes up the persecuted heroine in Richardson and Sade, and her hysterical counterpart in the pages of the Gothic novel. Says of Mrs. Radcliffe that "the sureness with which an established rhetoric of sentiment

allows her to analyse the heroine's state of mind is effortless." Seems inept on the subject of Monk Lewis in the observation that "the archetypal heroines from whom Antonia is descended are not just young women attempting to defend their honor in difficult situations--they are representatives of a whole constellation of social and moral values which include but transcend the merely sexual." In this book, a promising subject which might have cast light on the whole development of the Gothic is circumvented.

1869. Cerruti, Giorgio. "Il Marchese di Sade: La sua recente fortuna et gli studi critici (1958-1968)," Studi Francesi, 13 (1969): 420-441.

Translation: "The Marquis de Sade: Recent Fortune and Latest Critical Studies." A Bibliographical survey of Sade criticism over the decade.

1869A. Chanover, E. Pierre. The Marquis de Sade: A Bibliography. Metuchen, NJ: Scarecrow Press, 1973.

Covers the field and supplements the Hayman biography cited below (see 1874).

1870. Didier, Beatrice. "L'Exotisme et la mise en question du système familial et moral dans le roman à la fin du XVIIIe siècle: Beckford, Sade, Potocki." (See 0310)

1871. Fink, Beatrice C. "Sade and Cannibalism," L'Esprit Créateur, 15 (1975): 403-412.

Suggests that Sade's treatment of cannibalism in The One Hundred and One Days of Sodom and Gomorrah and elsewhere operates as a metaphor for his philosophy of man's brutality to man.

1872. Fowler, Albert. "Sensibility Since Sade," Southwest Review, 45 (1960): 240-250.

Traces motifs of cruelty in literature and suggests Sade's accurate portrayal of the pleasure in the vicious.

1873. Gorer, Geoffrey. "The Marquis de Sade," Encounter, 18, Number 4 (1962): 72-78.

The main purpose is to establish the literary reputation of Sade as a serious thinker and moral reformer and to discredit the Sade-as-monster legend.

1874. Hayman, Ronald. De Sade: A Critical Biography. New York: Thomas Y. Crowell, 1978.

An excellent biography which unfortunately ignores the Gothic aspects of Sade's life and work. Two chapters are relevant to students of comparative Gothicism: Chapter 7, "Victimizer as Victim" (pp. 106-123); and Chapter 11, "Degrees of Terror" (pp. 189-201). "Sade exerted a dominant influence on French poètes maudits from Baudelaire to Genet, and he was a precursor of Freud because the idea of the pleasure principle is implicit in his searching analysis of his own case history in his fiction and in his letters."

1875. Heine, Maurice. Le Marquis de Sade et le roman noir. Paris: Nouvelle Revue Française, 1933.

Translation: The Marquis de Sade and the Dark Novel. A detailed monograph on Sade's Justine (1791) and Juliette (1797), two novels which well might be considered in relation to the emergent Gothic tradition of the 1790s. Justine's cavalcade of cruelties, exquisite torture, sexual villainy, and maidenly sufferings precede both The Mysteries of Udolpho and The Monk.

1876. Ivker, Barry. "On the Darker Side of the Enlightenment: A Comparison of the Literary Techniques of Sade and Restif," Studies on Voltaire and the Eighteenth Century, 79 (1971): 199-218.

A comparative analysis of the themes and aims of the Marquis de Sade and Restif de Bretonne (1734-1806). In his Anti-Justine: ou, Les Delices de l'amour (1798), Restif had reacted to Sade's theories of natural vice. Although Sade's themes were revolutionary, his techniques were well within the eighteenth-century form of the philosophical tale.

1877. Lacombe, Anne. "Les Infortunes de la vertu: Le conte et la philosophie," L'Esprit Créateur, 15 (1975): 425-437.

Translation: "The Misfortunes of Virtue: The Tale and the Philosophy." Sees the writing of Justine as an act of literary rebellion against such established forms as the histoire romanesque and the conte philosophique.

1878. Lund, Mary Graham. "The Century of De Sade," Modern Age, 8 (1963-1964): 38-44.

Survey of moods and attitudes toward establishment and change at the end of the eighteenth century with Sade as a key figure in the expression of brutish drives beneath civilized veneer.

1879. Marsaud, Marie-Isoline F. "The Notion of the Monster in the Works of De Sade and Flaubert," Dissertation Abstracts International, 37 (1977): 4401A (University of California at San Diego).

Chapter 5 of the study is relevant to Sade and the Gothic since it examines "the link between De Sade's and Flaubert's monster through Mary Shelley's Frankenstein. In studying the influence of the Gothic novel on De Sade, we are led to consider the monster and his/her relation to the unconscious."

1880. McAllister, Harold S. "Apology for Bad Dreams: A Study of Characterization and the Use of Fantasy in Clarissa, Justine, and The Monk." (See 0564)

1881. Praz, Mario. "The Shadow of the Divine Marquis," in The Romantic Agony. (See 0149)

1882. Werner, Stephen. "Diderot, Sade, and the Gothic Novel." (See 1865)

5. Francois Guillaume Ducray-Duminil (1761-1819)

1883. Humphrey, George. "Victor: ou, L'Enfant de la forêt et la roman terrifiant," French Review, 33 (1959): 137-145.
Translation: "Victor: or, The Child of the Forest and the Novel of Terror." Relates the work of Ducray-Duminil to Ann Radcliffe's Gothics, arguing that each writer influenced the other. "Dans Victor, Ducray-Duminil use des mêmes procédés dont se sert Mrs. Radcliffe pour inspirer la terreur. Jamais Ducray-Duminil n'admet l'existence du surnaturel. Au dernier moment un explication rationnelle nous est fournie exactement comme dans les ouvrages de Mrs. Radcliffe."

1884. Mayo, Robert D. "Ann Radcliffe and Ducray-Duminil." (See 0441)

1885. Vail, Marilyn Irene. "Transformation of Narrative Structure in Relation to the Role of the Female Protagonist in the Eighteenth-Century Novel," Dissertation Abstracts International, 39 (1978): 313A (Cornell University).
Uses the mythic perspectives of Levi-Strauss to discuss the heroines of Manon Lescaut (1731), Moll Flanders (1722), Tencin's Memoires du comte de Comminge (1735), and Diderot's La Religieuse (1796). Mentions both Baculard d'Arnaud and Ducray-Duminil in its discussions of the persecuted maiden.

6. Felicité de Saint-Augin, Madame de Genlis (1746-1830)

1886. Bruneau, Jean. "Madame de Genlis, William Beckford, et Vathek," Nineteenth-Century French Studies, 5 (1977): 34-38.
Translation: "Madame de Genlis, William Beckford, and Vathek." Fluent in French, Beckford read her work and was influenced by its exoticism.

1887. Laborde, Alice M. L'Oeuvre de Madame de Genlis. Paris: A. B. Nizet, 1966.
Translation: The Work of Madame de Genlis. Gives a summary of her life, education, literary influence, and prolific career as the author of numerous romances. Also presents a primary bibliography. Reviewed by Vivienne Mylne in French Studies, 22 (1968): 165-166.

1888. Wahba, Magdi. "Madame de Genlis in England," Comparative Literature, 13 (1961): 221-238.
Lists the reasons for her popularity in England and mentions her influence on Beckford and the Gothic novelists, especially by way of her Les Veillées du château or Tales of the Castle (1784).

7. Jacques Cazotte (1719-1792)

1889. O'Reilly, Robert F. "Cazotte's Le Diable amoureux and the Structure of Romance," Symposium, 31 (1977): 231-242.
Deals with the generic characteristics of the novel and its cycle of fall and redemption. "The dialectic of romance in Le Diable amoureux describes the opposition of good and evil through the motifs of ascent and descent and is constructed of such interrelated building blocks as allegory, dream content, visions, alchemical and cabalistic symbolism, and archetypal image clusters."

1890. Peck, Louis F. "The Monk and Le Diable Amoureux." (See 0572).

1891. Porter, Laurence M. "The Seductive Satan of Cazotte's Le Diable amoureux," L'Esprit Créateur, 18, Number 2 (1978): 3-12.
On the demonic mischief of Cazotte's amorous devil with some reference to the diabolic seductress, Matilda, of Lewis's The Monk.

8. Victor-Marie Hugo (1802-1885)

1892. Nash, Suzanne. "Transfiguring Disfiguration in L'Homme qui rit: A Study of Hugo's Use of the Grotesque," in Pre-Text/Text/Context: Essays on Nineteenth Century French Literature, ed. Robert L. Mitchell. Columbus, OH: Ohio State University Press, 1980, pp. 3-13.
On Hugo's 1869 novel, The Man Who Laughs. The outwardly disfigured hero, Gwynplaine, whose face has been twisted into a perpetually horrible grin, is transfigured by love. The true monster of the book is the inwardly twisted Duchess Josiana.

1893. Smith, Horatio E. "Horace Walpole Anticipates Victor Hugo." (See 0259)

1894. Ward, Patricia A. "The Political Evolution of Victor Hugo's Gothic Vision," Modern Language Quarterly, 34 (1973): 272-282.
Discusses Notre-Dame de Paris and Les Misérables. "Hugo's use of the term 'gothique' undergoes an interesting evolution; an exploration of the meanings of 'gothique' in his works indicates that he used the word in a political sense through much of his career, linking in a unique way his literary vision of the Gothic with his political liberalism."

9. Prosper Mérimée (1803-1870)

1895. Baldensperger, Fernand. "Le Moine de Lewis dans la littérature française." (See 0533)

1896. Rosenthal, A. S. "Mérimée and the Supernatural: Diversion

or Obsession?" Nineteenth-Century French Studies, 1 (1973): 138-154.

Mérimée introduced supernatural material and themes into perhaps half of his fiction. He was "troubled by his superstitious fantasies, and his literary treatment of the fantastique was a natural outlet for the repressed anxiety he felt. Haunted by the idea of fate and the presence of the unknown, his use of the supernatural in literature constituted the tangible form he gave to his fears."

1897. Sivert, Eileen. "The Theme of Fear in Prosper Mérimée's Narrative Fiction," Dissertation Abstracts International, 33 (1973): 5200A (University of California at Riverside).

Examines the Gothic strand in Mérimée's stories. "The use of the theme of fear in Mérimée's works is best seen against the background of the Romantic period in which he wrote, and a study of this theme in the late eighteenth and early nineteenth century, from the English Gothic novel to the French 'roman noir' illustrates the devices of his predecessors which were retained by Mérimée and the means by which he modified the theme to arrive at a closer psychological study of his characters while losing none of the chilling horror so popular in the earlier tales of terror."

1898. _____. "Fear and Confrontation in Prosper Mérimée's Narrative Fiction," Nineteenth-Century French Studies, 6 (1978): 213-230.

A study of the Gothicism of selected tales. Mérimée probes the violent and hysterical behavior of characters under psychological stress while at the same time retaining the traditional tools of Gothicism and directing these to his own ends.

10. Petrus Borel (1809-1859)

1899. Brombert, Victor. "Petrus Borel, Prison Horrors, and the Gothic Tradition," Novel: A Forum on Fiction, 2 (1969): 143-152.

On Borel's Madame Putiphar (1838), a novel in which the central horror is incarceration. Although the novel's situations of gruesome confinement draw upon the Gothic tradition, its themes are frankly political and revolutionary and go back to the legends of the Bastille.

11. Gerard de Nerval (1808-1855)

1900. Barine, Arvède, Poètes et Névrôsés. (See 1930)

1901. Gilbert, Claire P. "The Theme of the Double in the Work of Gerard de Nerval," Dissertation Abstracts International, 32 (1972): 6974A-6975A (John Hopkins University).

The study is mainly an autobiographical reading which argues that Nerval's heroes are afflicted with a double "through an inner duality which threatens them with loss of self-cognition, and ultimately with madness; they thereby share the fate of Nerval himself, a victim of repeated crises of schizoid psychosis from 1841 until his suicide in 1855."

1902. Lokke, Kari E. "Magic of Imagination: The Romantic Supernatural--A Study of Tieck, Coleridge, Arnin, and Nerval." (See

1903. Price, James L. "The Turn Towards the Supernatural in Keats, Goethe, and Nerval." (See 2110)

12. Auguste Villiers de l'Isle Adam (1838-1889)

1904. Deenen, Maria. Le Merveilleux dans l'oeuvre de Villiers de l'Isle-Adam. Paris: Librarie Georges Courville, 1939.
Translation: The Marvellous in the Work of Villiers de l'Isle Adam. Deals with Poe's influence in the Contes cruels (1883). Occultism, terror, and Gothic-Hoffmannesque fantasy imbue these stories.

1905. Reboul, Pierre. "Villiers de l'Isle-Adam et le Melmoth de Maturin," Revue de Littérature Comparée, 25 (1951): 479-481.
Translation: "Villiers de l'Isle-Adam and Maturin's Melmoth." Fixes the direct influence of "The Tale of the Spaniard" in Melmoth the Wanderer on Villiers de l'Isle-Adam's La Torture par l'espérance. "On voit les mérites de Villiers: à l'horreur gratuite de Melmoth, il a substitué la charitable torture des inquisiteurs--donnant à son récit plus de vraisemblance."

13. The Roman Noir or French Gothic Novel

1906. Heine, Maurice. "Promenade à travers le roman noir," Minotaure, 5 (May, 1934): 1-4.
Translation: "Excursion through the Dark Novel." A commentary upon the renewal of popularity of Gothic fiction in France among both social psychologists and common readers. Has 13 plates and proposes four categories for the roman noir: "le gothique noir; le fantastique noir; le realisme noir (of which Sade's Justine is the leading example); and le burlesque noir."

1907. _____. Le Marquis de Sade et le roman noir. (See 1875)

1908. Killen, Alice M. Le Roman terrifiant ou roman noir de Walpole à Anne Radcliffe. (See 0105)

1909. Lévy, Maurice. "Le Roman noir et la société anglaise à la fin du dix-huitieme siècle," Etudes Anglaises, 23 (1964): 98-108.
Translation: "The Dark Novel and English Society at the End of the Eighteenth Century." Surveys French translations of English Gothics and shows how the social turmoil and political violence at the end of the century found vent in the Gothic impulse.

1910. _____. Images du Roman Noir. Paris: Eric Losfeld, 1973.
Translation: Images of the Dark Novel.

1911. Merle, Robert. "Maturin, ou le roman noir." (See 0912)

1912. Roudaut, Jean. "Les Demeures dans le roman noir," Critique, 15 (1959): 147-148.
Translation: "Homes in the Dark Novel." A brief note on several domestic versions of the haunted castle in French fiction.

14. Other French Gothics

1913. Hartland, R.W. Walter Scott et le roman 'frénétique': Contribution à l'étude de leur fortune en France. (See 0956)

1914. Killen, Alice M. Le Roman terrifiant ou roman noir de Walpole à Anne Radcliffe. (See 0105)

1915. Laden, Richard A. "Terror, Nature, and the Sacrifice in the Comtesse de Ségur's Les Petites Filles modèles," Modern Language Notes, 94 (1979): 742-756.
Studies instances of sadism and terror in Les Petites Filles modèles to illustrate one of Sade's major principles, that "the nature of nature is horror and violent death. Warding off the frenzy of instinct, arresting it, these are the Comtesse's principal obsessions."

1916. Le Yaounc, Moise. "Melmoth et les romans du jeune Balzac." (See 0907)

1917. Rudwin, Maximilian. "Balzac and the Fantastic," Sewanee Review, 38 (1925): 1-24.
Contains references to Balzac's admiration for Maturin's Melmoth which led to Balzac's sequel, Melmoth reconcilié.

1918. Von Der Lippe, George B. "La Vie de l'artiste fantastique: The Metamorphosis of the Hoffmann-Poe Figure in France." (See 1633)

GERMAN GOTHIC

1. Johann Christoph Friedrich von Schiller (1759-1805)

1919. Conger, Syndy M. "A German Ancestor for Mary Shelley's Monster: Kahlert, Schiller, and the Buried Treasure of Northanger Abbey." (See 0715)

1920. Hanson, James C. "Style and Structure in Schiller's Der Geisterseher," Dissertation Abstracts, 28 (1968): 3183A (University of Michigan).

A stylistic analysis of Schiller's unfinished novel based upon Wolfgang Kayser's Sprachlich kunstwerk. Schiller's style is found to be "highly contrastive, often terse, and even asyndetic." Does not deal directly with Gothic influences.

1921. Negus, Kenneth. "The Allusions to Schiller's Der Geisterseher in E.T.A. Hoffmann's Das Majorat: Meaning and Background." (See 1944)

1922. Thiergard, Ulrich. "Schiller und Walpole: Ein Beitrag zur Schillers verhältnis zur schauerliteratur," Jahrbuch der Schiller-Gesellschaft, 3 (1959): 102-117.

Translation: "Schiller and Walpole: A Contribution to Schiller's Relation to Shudder Literature." Studies similarities and divergences in Walpole's Castle of Otranto and Schiller's Der Geisterseher.

1923. Thompson, L. F. "Ann Radcliffe's Knowledge of German." (See 0489)

2. Johann Wolfgang von Goethe (1749-1832)

1924. Porter, Laurence M. "Devil as Double in Nineteenth Century Literature: Goethe, Dostoevsky, and Flaubert." (See 2286)

1925. Price, James L. "The Turn Towards the Supernatural in Keats, Goethe, and Nerval." (See 2110)

3. Johann Karl Musäus (1735-1787)

1926. Dufner, Max. "Volksmarchen der Deutschen of Johann Karl Musäus," Arizona Quarterly, 31 (1975): 149-164.

"Musäus's most significant work is his collection of 14 fairy tales for adults entitled Volksmarchen der Deutschen." Various tales contain the material of Gothic fantasy.

1927. Guthke, Karl S. "Johann Karl August Musäus und das uebernatürlich im sensationsroman," Archiv für das Studium der Neueren Sprachen und Literaturen, 195 (1958): 129-138.

Translation: "Johann Karl August Musäus and the Supernatural in the Sensation Novel." Surveys the work of the folklorist and writer of fairy tales, noting his influence on such Gothic writers as Monk Lewis.

1928. Peck, Louis F. "The Monk and Musäus' Die Entführung." (See 0571)

4. Leonhard Wächter "Veit Weber" (1746-1811)

1929. Peck, Louis F. A Life of Matthew G. Lewis. (See 0573)

5. Ernst Theodor Amadeus Hoffmann (1776-1822)

1930. Barine, Arvède. Poètes et Névrôsés: Hoffmann, De Quincey, Edgar Poe, Gerard de Nerval. Paris: Hachette, 1908.

Studies the relationship between nervous abnormality and artistic creativity in the four romantic writers of fantasy.

1931. Bleiler, E. F. Introduction to The Best Tales of Hoffmann by E. T. A. Hoffmann. New York: Dover, 1967, pp. v-xxxiii.

Perceptive preface to ten of Hoffmann's tales. Discusses such Gothic themes as "personality fragments coming to separate identity and acting as characters" in Die Elixiere des Teufels. In the typical rendition of Hoffmannesque Gothic, "the supernatural emerges and invades the world of everyday life, just as supernaturalism within a pseudohistorical setting did in the Gothic novels that Hoffmann delighted in reading."

1932. Cobb, Palmer. The Influence of E. T. A. Hoffmann on the Tales of Edgar Allan Poe. (See 1532)

1933. _____. "Poe and Hoffmann." (See 1533)

1934. Cramer, Karin. "Bewusstseinsspaltung in E.T.A. Hoffmanns Die Elixiere des Teufels," Mitteilungen der E.T.A. Hoffmann-Gesellschaft, 16 (1970): 8-18.

Translation: "Split Consciousness in E.T.A. Hoffmann's The Devil's Elixirs." Interprets Viktorin as a projection of Medardus's subconscious. The essay also contains a genealogical chart.

1935. Daemmrich, Horst. "The Devil's Elixirs: Precursor of the Modern Psychological Novel," Papers on Language and Literature, 6 (1970): 374-386.

Hoffmann's solipsistic art is the forerunner of the novel of the inner life as later written by Proust, Joyce, and in a more sinister form, by Kafka. Analyzes the extreme mental states of Medardus's fragmented existence.

1936. Dose, Claus D. "The Reception of E.T.A. Hoffmann in the United States, 1940-1976," Dissertation Abstracts International, 41 (1980): 1050A (New York University)

A critical chronicle of the "trends and tendencies in Hoffmann's American reception during 1940-1976." In considering Hoffmann's Gothicism, modern criticism "rejects the traditional image of 'Gespenster-Hoffmann' that portrays him as one preoccupied with ghostly apparitions, demons, and other supernatural phenomena." But looking at the criticism itself, this finding seems inaccurate.

1937. Gruener, Gustav. "Notes on the Influence of E.T.A. Hoffmann on Edgar Allan Poe." (See 1563)

1938. Kent, Leonard J. and Elizabeth C. Knight. Introduction to The Tales of Hoffmann. Chicago: Chicago University Press, 1959.

Gives the life of the author along with some commentary on Hoffmann as a pioneering recorder of the darker states of human consciousness and chronicler of the dream life.

1939. Lange, James A. "The Levels of Suspense in E.T.A. Hoffmann's Die Elixiere des Teufels," Dissertation Abstracts, 28 (1967): 683A (University of Wisconsin).

A critical reappraisal of the novel. Chapter 5 "discusses the close relationship between aspects of the Elixiere and an English 'Schauerroman,'" The Monk. Chapter 7 is devoted to an interpretation of Hoffmann's use of the Doppelgänger theme "as an integral part of the artistic level of suspense."

1940. Lazare, Christopher. Introduction to Tales of Hoffmann. New York: Grove Press, 1946, pp. 9-36.

A general introduction to 15 of Hoffmann's most Gothic pieces. Principally biographical rather than critical, the essay does show how Hoffmann's sense of Gothic allows for an overlapping of the natural and supernatural worlds.

1941. McGlathery, James M. "Demon Love: E.T.A. Hoffmann's

Elixiere des Teufels," Colloquia Germanica, Internationale Zeitschrift für Germanische Sprach-und-Litteraturwissenschaft, 12 (1979): 61-76.

A psycho-sexual reading of the novel. Interprets Medardus's adventures and fantasies as expressions of sexual sublimation and compensation.

1942. Mueller, Ilze Klavins. "Spatial Imagery in E.T.A. Hoffmann's Die Elixiere des Teufels," Dissertation Abstracts International, 40 (1980): 5068A (University of Minnesota).

Undertakes a close textual analysis of the novel in order "to study how Hoffmann creates a complex network of connections and meanings by the use of spatial imagery." Concludes that "since Hoffmann's fiction characteristically presents a double or even triple focus, the readers' interpretation of the imagery depends on the perspectives they adopt."

1943. Negus, Kenneth. "The Family Tree in E.T.A. Hoffmann's Die Elixiere des Teufels," Publications of the Modern Language Association, 73 (1958): 516-520.

Mentions the theme of the Wandering Jew in the novel and discusses how "in the family tree, Hoffmann shows vital forces bursting violently through the bonds ordained by values of the particular world in which these forces are active. The totality of Medardus' family background is a huge structure of such complexity that it can scarcely be visualized."

1944. _____. "The Allusions to Schiller's Der Geisterseher in E.T.A. Hoffmann's Das Majorat: Meaning and Background," German Quarterly, 32 (1959): 341-355.

Through his allusions to Der Geisterseher in his long short story, "Das Majorat" ("The Entail"), "Hoffmann apparently wanted to make certain that the work by Schiller be evoked in the reader's mind. In both Der Geisterseher and Das Majorat, the 'Geisterwelt' is a sphere from which formidable powers impinge on the personal lives of the persons concerned, and is or seems to be a reality which cannot be harmonized with the reality previously unfamiliar and fundamental to their lives."

1945. Olson, Susanne. "E.T.A. Hoffmanns Elixiere des Teufels als Schauerroman," Dissertation Abstracts International, 34 (1973): 3423A (University of California at Los Angeles).

A Gothic source study. The thesis states that "according to setting, action, characters, structure, and style, Hoffmann's Elixiere shows the characteristics of a Gothic novel. The differentiating factor of Hoffmann's novel compared with other Gothic novels, is that the uncanny originates from the soul of the characters, primarily of the hero's."

1946. _____. "Das Wunderbare und seine psychologische funktion in E.T.A. Hoffmanns Die Elixiere des Teufels," Mitteilungen der E.T.A. Hoffmann-Gesellschaft, 24 (1978): 26-35.

Translation: "The Marvellous and Its Psychological Function in

E. T. A. Hoffmann's The Devil's Elixirs." Shows how the Gothic supernatural operates as a metaphor for the revelation of Medardus's conflicts and torn inner being in the novel.

1947. Passage, Charles E. "E. T. A. Hoffmann's The Devil's Elixirs: A Flawed Masterpiece," Journal of English and Germanic Philology, 75 (1976): 531-545.

Comments on the influence of Lewis's Monk and maintains that Hoffmann's flaws are as interesting as his virtues. The novel functions on "three time planes" and has the story-within-the-story device of Lewis's Gothic novel. Explains the principal flaw as follows: "We suggest that there is a qualitative disparity between the theme of the Ghost's 'salvation' and the theme of the false man's sinning his way to true sainthood; the second is humanly valid in any era, whereas the first is fanciful--'mere literature'--and the book suffers by the combination."

1948. Reber, Natalie. Studien zum motiv des Doppelgängers bei Dostojevskij und E. T. A. Hoffmann. Marburg, W. Germany: Wilhelm Schmitz, 1964.

Translation: Studies on the Motif of the Double in Dostoevsky and E. T. A. Hoffmann. Interprets the classic double stories of the two writers, Hoffmann's Die Elixiere des Teufels and Dostoevsky's The Double, as symbols of the power of the dark unconscious.

1949. Romero, Christiane Z. "M. G. Lewis' The Monk and E. T. A. Hoffmann's Die Elixiere des Teufels: Two Versions of the Gothic." (See 0588)

1950. Sucher, Paul. Les Sources du merveilleux chez E. T. A. Hoffmann. Paris: Alcan, 1912.

Translation: The Sources of the Marvellous in the Works of E. T. A. Hoffmann. Enumerates The Monk among the major sources for Hoffmann's grotesque fantasies.

1951. Trautwein, Wolfgang. Erlesene Angst: Schauerliteratur um 18. und 19. jahrhundert: Systematischer aufriss: Untersuchungen zu Bürger, Maturin, Hoffmann, Poe und Maupassant. (See 0930)

1952. Tymms, Ralph. "Hoffmann: The Climax of 'Horror-Romanticism,'" in German Romantic Literature. London: Methuen, 1955, pp. 347-366.

Hoffmann's primary Gothic subject by way of the influence of Tieck is "the assumption of demonized nature's assault on man's mind by the elemental forces which appeal to his lower nature." The subject is fully realized in Die Elixiere des Teufels where Hoffmann's talents for realistic rendition of the supernatural and for "depicting the evil inherent in the mind itself" point ahead to Poe.

1953. Von Der Lippe, George B. "The Fictionalization of Hoffmann: Three Articles Considering the Literary Relationship of Edgar Allan Poe to the Figure of E. T. A. Hoffmann." (See 1631)

1954. _____. "Beyond the House of Usher: The Figure of E.T.A. Hoffmann in the Works of Poe." (See 1632)

1955. _____. "The Figure of E.T.A. Hoffmann as Doppelgänger to Poe's Roderick Usher." (See 1630)

1956. _____. "Le Vie de l'Artiste Fantastique: The Metamorphosis of the Hoffmann-Poe Figure in France." (See 1633)

1957. Wendell, John R. "E.T.A. Hoffmann's Die Elixiere des Teufels and Its Dependence on Matthew G. Lewis' The Monk." (See 0602)

1958. Willson, A. Leslie. "Hoffmann's Horrors," in Literature and the Occult: Essays in Comparative Literature, ed. Frank Luanne. Arlington, TX: Texas at Arlington University Press, 1977, pp. 264-271.

Places Hoffmann in the Gothic tradition by way of Monk Lewis before him and Poe after him. Regards Hoffmann as a key figure in the transition from the external Gothic of bodily peril to the internal Gothic of psychological peril.

6. Johann Ludwig Tieck (1773-1853)

1959. Ewton, Ralph W. "Childhood Without End: Tieck's Der Blonde Eckbert," German Quarterly, 46 (1973): 410-427.

Reads the story in light of its character symbolism and develops the proposition that "one of the story's most perplexing motifs is incest, which modern depth psychology views as a characteristically childish wish."

1960. Fries, Thomas. "Ein Romantisches märchen: Der Blonde Eckbert von Ludwig Tieck," Modern Language Notes, 88 (1973): 1180-1211.

Translation: "A Romantic Folk Tale: Der Blonde Eckbert." An overlong essay on that type of folk tale containing supernatural elements of which Tieck's Der Blonde Eckbert is an almost perfect example. "Auch im 'Blonde Eckbert' bleibt offen, welches wirkliche Wesen die Schuld hat, derentwegen zwei, drei menchenleben zerstört wurden."

1961. Lewis, Paul. "The Intellectual Functions of Gothic Fiction: Poe's 'Ligeia' and Tieck's 'Wake Not the Dead.'" (See 1579)

1962. Liedke, Otto K. "Tiecks Der Blonde Eckbert: Das Märchen von Verarmung und Untergang," German Quarterly, 44 (1971): 311-316.

Translation: "Tieck's Der Blonde Eckbert: The Folk Tale of Poverty and Failure." Tieck's story "ist verschiendentlich aus psychologischer oder biographischer Sicht analysiert worden."

1963. Lokke, Kari E. "Magic of Imagination: The Romantic Supernatural--A Study of Tieck, Coleridge, Arnim, and Nerval," Dissertation Abstracts International, 40 (1980): 4021A (Washington University).

Concentrates on four representations of the romantic supernatural in these writers: Tieck's Der Blonde Eckbert; Coleridge's Christabel; Arnim's Isabella Von Ägypten; and Nerval's Aurélia. Finds that "the uncanny, the sublime, the grotesque, and the supernatural are distinct but closely related categories."

1964. Otto, Linda M. "A Study of Evil and Insanity in Tieck's Early Works," Dissertation Abstracts International, 34 (1974): 4277A (Northwestern University).

Focuses on Abdallah (1792) and Der Blonde Eckbert (1796) as fantasies of guilt. The problem of knowledge is "a link between the question of the origin of evil, the phenomenon of insanity and the supernatural, especially with respect to ecstatic or mystical experience."

1965. Trainer, James. "The Incest-Theme in the Works of Tieck," Modern Language Notes, 86 (1961): 819-824.

Traces the prominence and recurrence of the incest motif in Tieck's writings. Says that "the question whether personal tensions helped to promote this interest will be better left to psychologists." Makes several references to Walpole's Castle of Otranto, noting that Tieck "was familiar at an early age with the writings of Walpole (The Castle of Otranto is actually mentioned in Peter Lebrecht) and he possessed the five-volume addition of Walpole's works which includes The Mysterious Mother and its postscript."

1966. _____. Ludwig Tieck: From Gothic to Romantic. The Hague: Mouton (Anglica Germanica VIII), 1964.

Tieck's principal English Gothic source was Mrs. Radcliffe's fiction. Tieck's own Gothic art advanced rapidly from the relatively crude and atrocious horrors of Abdallah: or, The Dreadful Sacrifice to the sophisticated, psychological Gothicism of Sternbald. Tieck moved from overt imitations of the English Gothic novel to a Gothic of his own styling. Reviewed in London Times Literary Supplement, September 17, 1965, p. 860.

1967. Tymms, Ralph. "Ludwig Tieck," in German Romantic Literature. London: Methuen, 1955, pp. 52-120.

A long essay which explores Tieck's perfection of the Märchen and his influence upon the Gothicism of Hoffmann and Brentano. "He was most successful in evoking in his Märchen the atmosphere of mystery and terror, for these were sensations with which he was familiar, having an apparently genuine superstitious belief of the latent sources of sinister power in nature--menacing natural forces which might take possession of man's mind like a malignant fiend." Designates Der Blonde Eckbert, with its curious mixture of the dreamer's involvement and detachment, Tieck's finest Gothic Märchen.

1968. Zeydel, Edwin H. "Edgar Allan Poe's Contacts with German as Seen in His Relations with Ludwig Tieck." (See 1638)

7. Jan Potocki (1761-1815)

1969. Didier, Beatrice. "L'Exotisme et la mise en question du système familial et moral dans le roman â la fin du XVIIIe siècle: Beckford, Sade, Potocki." (See 0310)

1970. Finné, Jacques. "Jan Potocki et le Gothic Novel," Revue des Langues Vivantes, 36 (1970): 141-165.

On the Gothic elements of the nineteenth-century novelist Jan Potocki's Rekopisie znaleziony w Saragossie (Manuscript Found in the Sargasso).

8. The Schauerroman or German Gothic Novel

1971. Beaujean, Marion. "Frauen--Familien--Abenteuer un Schauerromane," in Zwischen Revolution und Restauration: Klassik, Romantik, 1786-1815, ed. H.A. Glaser. Reinbek, E. Germany: Rowohlt, 1980, pp. 216-228.

Translation: "Wife, Family, Adventure, and Shudder Novels." Surveys sentimental, domestic, and Gothic fiction as a product of revolution. Sees Mrs. Radcliffe as a writer who successfully united the four elements of adventure, domesticity, sentiment, and terror.

1972. Breitlinger, Eckard. Der Tod in englischen roman um 1800: Untersuchungen zum englischen schauerroman. Göppingen, W. Germany: Kümmerle, 1971.

Translation: Death in the English Novel Around 1800: Investigations into the English Schauerroman. Discusses Godwin's Caleb Williams, Mary Shelley's Frankenstein, and Shelley's first Gothic novel, Zastrozzi (1810).

1973. Garte, Haujörg. Kunstform Schauerroman: Eine Morphorlbegriffsbestimmung die sensationroman in 18. jahrhunderts von Walpoles 'Castle of Otranto' bis Jean Pauls 'Titan.'" (See 0077)

1974. Hadley, Michael. "A Critical Puzzle: A Search for the German Gothic Novel," Transactions of the Samuel Johnson Society of the Northwest, 7 (1974): 58-72.

Disputes the critical assumptions about the independent existence of a Schauerroman or German variety of Gothic novel between 1750 and 1800 and raises some bibliographical questions about German Gothicism, its special features, and its alleged impact upon the English form of the Gothic novel after 1790.

1975. _____. The Undiscovered Genre: A Search for the German Gothic Novel. Berne, Switzerland; Frankfurt am Main, Germany; Las Vegas, NV: Peter Lang, 1978.

An important challenge to the alleged influence of the German Schauerroman on fashions in English Gothicism after the work of Monk Lewis. Argues that the Germans developed their own autonomous Gothic tradition and that its impact on English Gothicism was marginal rather than central. Individual chapters take up such topics as chilvaric romance, ghost seers, and historical fiction while the chapter on "The Gothic Mix" examines the influence of the Schauerroman on English horror and terror. Further evidence for negative influence is collected in Hadley's The German Novel in 1790: A Descriptive Account and Critical Bibliography (1973).

1976. Hofmann, Otto. Studien zum englischen schauerroman. (See 0089).

1977. Margraf, Ernst. Der Einfluss der deutschen literatur auf den englischen schauerroman. Leipzig, Germany: Schmidt, 1901.

Translation: The Influence of German Literature on the English Gothic Novel. The published dissertation can be found in the Widener Library of Harvard University (10475.36). Through Monk Lewis's familiarity with things German and the extravagant horrors of the Schauerroman, the English Gothic novel became more violent, more unashamedly supernatural, more gruesome, and more fantastic.

1978. Olson, Susanne. "E.T.A. Hoffmann's Elixiere des Teufels als schauerroman." (See 1945)

1979. Poenicke, Klaus. " 'Schönheit im schlosse des schreckens': Raumgefüge und menschenbild in englischen schauerroman." (See 0455)

1980. Von Gleichen-Russwurm, A. "Der Schwarze roman," Die Literatur, 27 (1924): 441-442.

Translation: "The Dark Novel." On the roman noir.

9. Other German Gothics

1981. Guthke, Karl S. "C.M. Wieland and M.G. Lewis." (See 0549)

1982. Hadley, Michael. "A Critical Puzzle: A Search for the German Gothic Novel." (See 1974)

1983. _____. The Undiscovered Genre: A Search for the German Gothic Novel. (See 1975)

1984. Hyde, Virginia M. "From the 'Last Judgment' to Kafka's World: A Study in Gothic Iconography," in The Gothic Imagination:

Essays in Dark Romanticism, ed. G. R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 128-149.

Documents the vital importance of the backdrop of medieval Prague in which "Kafka, surrounded by the monuments of the famous Prague workshops of Gothic and Gothic Baroque Apocalyptic art, would have been familiar with the Mosaic judgment typanum at Vitus' Cathedral, Prague, and the gold-encrusted illustrations of the Book of Revelation at nearby Castle Karssteyn." Such Gothic iconography lies behind Kafka's own Gothic vision of ghastly and absurd mental labyrinths of the sort found in The Trial and The Castle.

1985. Kliger, Samuel. "The Gothic Revival and German Translation." (See 2070)

1986. Mitchell, Brean. "Ghosts from the Dungeon of the World Within: Franz Kafka's 'Ein Brudermord,'" Monatshefte, 73 (1981): 51-61.

Analyzes the psychological terrors of Kafka's short story, "A Fratricide."

1987. Murphy, Agnes Genevieve. Banditry, Chivalry, and Terror in German Fiction, 1790-1830. Chicago: University of Chicago Libraries, 1935.

Photolithograph covering the phases and forms of the German Ritter und Räuber Roman or Knight and Robber romance as produced by Vulpius and Schiller. These romances influenced eighteenth-century German terror fiction as well as the English Gothic novelists.

1988. Peck, Louis F. "An Adaptation of Kleist's Die Familie Schroffenstein." (See 0570)

1989. Kadir, Djelal. "Other Tombs: Structures of Mexican Gothic," Studies in Twentieth Century Literature, 1 (1976-1977): 47-64.
Discusses the persistence of the spiral as a Gothic structural image and "attempts to decipher certain paradigmatic categories and structures which reveal the presence of the Gothic genre in the contemporary Mexican novel." Carlos Fuentes's La Muerte de Artemio Cruz and Juan Rulfo's Pedro Páramo serve as analytic models of the Mexican Gothic.

1990. Merivale, Patricia. "The Esthetics of Perversion: Gothic Artifice in Henry James and Witold Gombrowicz." (See 1731)

1991. Pearson, Alfred J. "The Gothic School in Swedish Literature," Doctoral Dissertation, Yale University, 1896.

1992. Pinsker, Sanford. "Isaac Bashevis Singer and Joyce Carol Oates: Some Versions of Gothic." (See 1813)

1993. Stevens, L. Robert and G. Roland Vela. "Jungle Gothic: Science, Myth, and Reality in One Hundred Years of Solitude," Modern Fiction Studies, 26 (1980): 262-266.
On Gabriel Garcia Marquez's novel One Hundred Years of Solitude. Demonstrates the fusion of Gothic, scientific, and mythic properties.

SPECIAL SUBJECT AREAS

1. Pre-Gothicism, Graveyard Verse, and Supernatural Poetry

1994. Almirall, Catherine L. "Smollett's 'Gothic': An Illustration." (See 2137)

1995. Aubin, Robert A. "Some Augustan Gothicists," Harvard Studies and Notes in Philology and Literature, 17 (1935): 15-25.

Clearly establishes that an enthusiasm for things Gothic preceded by several decades the major phase of the Gothic revival and the mass manufacture of Gothic novels. Concentrating on the early decades of the eighteenth century, the essay gathers evidence "concerning the exceptional appreciation of Gothic prior to the 'Revival' of the 1740's." Augustan Gothicists include Thomas Hearne, John Dart, and Dr. Thomas Herring.

1996. _____. "Three Notes on Graveyard Poetry," Studies in Philology, 32 (1935): 103-109.

A scholarly glance at various graveyard poems preceding the outbreak of Gothicism in the last decades of the eighteenth century. Studied and noted are John Dart's Westminster Abbey: A Poem (1721), The Relief: or, Day Thoughts (1754), and a nineteenth-century revival of Gothic verse, Night: A Poem (1867) by George Gilfillan. The Relief is of special interest because "it attacks not simply Young's Night Thoughts but also the more charnel 'graveyard' piece of the Blair-Hervey type."

1997. Conant, Martha Pike. The Oriental Tale in England in the Eighteenth Century. New York: Columbia University Press (Columbia University Studies in Comparative Literature # 9), 1908; Rpt. New York: Octagon Books, 1966.

Locates Beckford's Vathek in the "imaginative group" of oriental tales and refers to Vathek as "the last notable oriental tale of the century, itself foreshadowing the coming work of scholars and poets." Connects Vathek with the Gothic tradition as follows: "Vathek is a thoroughly oriental tale of terror. Beckford's mockery has frequently a repulsive quality; it is brutal as well as cynical, and usually

dwells with repellent emphasis on things that appeal to the senses. There was before Vathek no book just like it, and there has been none since."

1998. Dennis, L. A. "The Attitude of the Eighteenth Century Toward the Medieval Romances," Doctoral Dissertation, Stanford University, 1929.

Records and explains the ascending interest in things medieval which led eventually to the outbreak of Gothicism in the late eighteenth century. Notes Bishop Hurd's influential Letters on Chivalry and Romance (1762), Percy's Reliques of Ancient English Poetry (1765), and other revivals of interest in medieval romance to illustrate a change in aesthetic attitudes toward a period formerly considered barbarous and ugly.

1999. Draper, John W. The Funeral Elegy and the Rise of English Romanticism. New York: Octagon Books, 1967.

Study originally published in 1929. Inquires into the relationship between Gothic romanticism at the end of the eighteenth century and funeral poetry as it had originated with the Cavaliers of the seventeenth century. Discovers that the obsession with mortality, decay, ruins, and burial vaults predated the graveyard poets and that funeral elegies of the late seventeenth and early eighteenth centuries gave strong stimulus to the imaginations of the Gothic novelists who frequently used graveyard verse as epigraphs.

2000. Dutt, Sukumar. The Supernatural in English Romantic Poetry. Being a Critical Survey of Supernaturalism: Its Growth and Phases of Development in English Poetry During 1780-1830. Calcutta, India: Calcutta University Press, 1938; Rpt. Folcroft, PA: Folcroft Library, 1972.

A survey of the supernatural and macabre content of English poetry from the old English period to the Gothic residue of the Romantic poets. Covers the work of the Graveyard School, Blake, the ballad collectors, and offers a few random opinions of the supernatural verse of Monk Lewis. The Gothic novel, itself often a vehicle for supernatural verse, is scorned as an inferior genre.

2001. Frank, Frederick S. "From Boudoir to Castle Crypt: Richardson and the Gothic Novel." (See 2145)

2002. Guthke, Karl S. Der Deutsche Sturm und drang und die englische vorromantik. Göttingen, W. Germany: Vandenhoeck und Ruprecht, 1958.

Translation: German Storm and Stress and English Pre-Romanticism. Emphasizes M. G. Lewis's German sources in Schauerromantik literature and covers other phases of the crossfertilization of the two literary movements.

2003. _____. Englische Vorromantik und deutscher sturm und drang, M. G. Lewis' Stellung in der geschichte des deutsch-englisch literaturbeziehungen. (See 0552)

2004. Hudson, Randolph Hoyt. "'Hence Vain Deluding Joys': The Anatomy of Eighteenth Century Gothicism." (See 0096)

2005. Lewis, Paul. "The Atheist's Tragedy and The Castle of Otranto: Expressions of the Gothic Vision." (See 0243)

2006. Madoff, Mark. "The Useful Myth of Gothic Ancestry," Studies in Eighteenth-Century Culture, 8 (1979): 337-350.

2007. McIntyre, Clara. "Were the Gothic Novels Gothic?" (See 0131)

2008. _____. "The Later Career of the Elizabethan Villain-Hero," Publications of the Modern Language Association, 40 (1925): 874-880.

Traces the probable literary ancestry of the Gothic hero-villain back to Elizabethan tragedies of blood and Jacobean melodramas. Finds the inventor of the villain to be Marlowe, who created "men who take up arms against the world" and who are individuals of "great power stained with crime." Like his overreaching Elizabethan forerunner, the Gothic villain is "egotistical, cruel, faithless, remorseless, murderous, and a poisoner."

2009. O'Connor, Robert Harold. "The Gothic Ballad in British Romantic Literature," Dissertation Abstracts International, 40 (1980): 5454A (Bowling Green State University).

Traces the development and extensive literary influence of the Gothic ballad (1796-1802) in "the ballad of pathos, the night-piece, and the political ghost poem."

2010. Parsons, Coleman O. "Ghost-Stories Before DeFoe," Notes & Queries, 201 (1956): 293-298.

The properties of the ghost story which culminate in Defoe's "Apparition of Mrs. Veal" may be traced to More, Glanville, and Sinclair in the sixteenth and seventeenth centuries. Moreover, the genre of the short Gothic tale existed long before it was labelled "Gothic," and it was a challenging genre in which "both Scott and Stevenson did much prospecting."

2011. Plaisant, Michele. "Sentiment et représentation de la mort chez quelques poètes anglais du XVIIIe siècle," in Le Mort, le fantastique, le surnaturel du XVIe siècle à l'époque romantique. Villeneuve d'Ascq, France: Centre de Recherches sur l'Angleterre des Tudors à la Régence, Université de Lille III, Presses Universitaires de Lille, 1981, pp. 67-76.

Translation: "Sentiment and Representation in the Works of Several English Poets of the Eighteenth Century." On the morbid sentimentalism, Gothic imagery, and fascination with mortality of the Graveyard School.

2012. Samoorian, Vahe. "The Way to Otranto: Gothic Elements in Eighteenth Century English Poetry, 1717-1762," Dissertation Abstracts International, 31 (1970): 6631A (Bowling Green University).

Surveys the musings of the graveyard poets as well as other morbid and macabre strains in eighteenth-century verse to map out the moody route to Walpole's Castle of Otranto and to prove that Gothicism was already part of the literary atmosphere before Walpole consolidated it into flying helmets and walking portraits. There are commentaries on Pope, Gray, Collins, and the Wartons as the natural predecessors to Otranto, a novel which "was the first prose work of the century to employ Gothic effects within the background of the Middle Ages."

2013. Spacks, Patricia A. The Insistence of Horror: Aspects of the Supernatural in Eighteenth-Century Poetry. Cambridge, MA: Harvard University Press, 1962.

Examines the aesthetic background and sublime content of horror verse in the eighteenth century. Neither the Gothic novels nor the macabre verse often interpolated in them is considered, although the study still has value in fixing the mood which equated beauty with death and ecstasy with decay as well as other predominant emotions associated with the Gothic currents in literature after 1750.

2014. _____. "Horror-Personification in Late Eighteenth-Century Poetry," Studies in Philology, 59 (1962): 560-578.

Oddly, the essay contains no direct references to Gothicism and does not discuss Gothic horror per se. Does discuss horror-personification in the verse of Blake, early Shelley poems, and some other poets who were touched to some degree by Gothic themes and language.

2015. Thacker, Christopher. "'Wish'd, Wint'ry, Horror': The Storm in the Eighteenth Century," Comparative Literature, 19 (1967): 36-57.

A collection of tempests, hurricanes, cyclones, and other Gothic weather in eighteenth-century literature. Storms have figured as exciting literary events since ancient times, "but not until the eighteenth century was the storm itself found attractive, a source of wonder, even of religious rapture." The storm is often a vital feature of the novel of terror. In Mrs. Radcliffe's Castles of Athlyn and Dunbayne, for example, storm scenes supplant "all or nearly all references to human beings. The scene is considered simply for its sublimity, and the human element is forgotten until the description is complete."

2016. Thürnau, C. Geister in Englischen literatur des 18. jahrhunderts. Berlin: Palaestra, Band LX, 1906.

Translation: Ghosts in English Literature of the Eighteenth Century. Deals with spectral characterization in a variety of forms in Augustan literature and Gothic fiction. Also includes popular legends such as the Cock Layne Ghost and Defoe's "Apparition of Mrs. Veal."

2017. Weitzman, Arthur J. "The Oriental Tale in the Eighteenth Century: A Reconsideration." (See 0386)

2. The Gothic Revival in Architecture, Gardening, and Landscape Design: Their Relation to Gothicism

2018. Addison, Agnes. Romanticism and the Gothic Revival. New York: Gordian Press, 1967.

Of only peripheral interest to the student of the Gothic novel, since most of the book's attention is directed at Victorian developments of Gothic revival styles. The eighteenth-century Gothic novelists and antiquarians are mentioned en passant and some critical stress is given to Walpole's contribution to the revival. Has a useful annotated bibliography of the subject which has been updated from the original 1938 publication of the text.

2019. Adelsperger, Walter Charles. "Aspects of Staging of Plays of the Gothic Revival in England." (See 1053)

2020. Andersen, Jorgen. "Giant Dreams: Piranesi's Influence in England." (See 0285)

2021. Aubin, Robert A. "Grottoes, Geology, and the Gothic Revival," Studies in Philology, 31 (1934): 408-416.

Mentions Pope's famous grotto at Twickenham and a Gothic grotto designed by Inigo Jones at Woburn Abbey. Outlines the "possible connection of grottoes with Gothic" and concludes that the construction of grottoes "accelerated the 'Gothic Revival' of the 1740's. Like Gothic buildings, some grottoes were prized for their 'bright disorder' and irregularity."

2022. Bayer-Berenbaum, Linda. The Gothic Imagination: Expansion in Gothic Literature and Art. (See 0048)

2023. Beers, Henry A. "The Gothic Revival," in A History of English Romanticism and the Eighteenth Century. (See 0049)

2024. Berthold, Dennis. "Hawthorne, Ruskin, and the Gothic Revival: Transcendent Gothic in the Marble Faun." (See 1644)

2025. Bini, Benedetta. "Dalla parola all'oggetto," Calibano, 3 (1979): 141-165.

Translation: "From Term to Object." On Gothic Revival styles in architecture.

2026. Clark, Kenneth A. The Gothic Revival: An Essay in the History of Taste. Harmondsworth, England: Penguin Books, 1962; Rpt. New York: Humanities Press, 1970.

A key study first published in 1928. Chapters One, Three, and Four, entitled "The Survival of Gothic," "Ruins and Rococo: Strawberry Hill," and "Romanticism and Archeology," all contain invaluable information on the scenario for the making of the Gothic novel. Clark is particularly interesting on the convention of the "sham" ruin, the wide use of artificial stone, and Walpole's contribution to the spirit of the Revival. "Walpole gave Gothic social

standing. It was perhaps his greatest contribution to the Revival." Also offers philosophical explanations for the Gothic passion in the mid-eighteenth century: "When life is fierce and uncertain the imagination craves for classical repose. But as society becomes tranquil, the imagination is starved of action, and the immensely secure society of the eighteenth century indulged in daydreams of incredible violence."

2027. Clarke, A. H. T. "Strawberry Hill." (See 0218)

2028. Clarke, George. "Grecian Taste and Gothic Virtue: Lord Cobham's Gardening Programme and Its Iconography," Apollo, June, 1973, pp. 566-571.

Shows the work of the Gothic revivalist designer, William Kent (1685-1748) and Cobham's mixture of Gothic temples and temples of British worthies on the estate at Stowe. Observes that "for us today the word Goth is little more than a synonym for vandal, and Gothic only an architectural label. But in the seventeenth and early eighteenth centuries, they were words of potent meaning" conveying a conception of rescue from Romanesque decadence.

2029. Colvin, H. M. "Gothic Survival and Gothick Revival," Architectural Review, 103 (1948): 91-98.

Examines the question of what precisely was authentic or traditional Gothic in the extravagant building experiments of the Gothic Revival. Concludes that what had originally been an expression of the religious impulse had been transformed by the eighteenth-century "Gothick" builders into a movement centering on aesthetic self-indulgence.

2030. Conant, Kenneth J. "Horace Walpole and the Gothic Revival." (See 0219)

2031. Davis, Terence. The Gothick Taste. London: David and Charles, 1976.

A critical history of all Gothic Revival building tastes and fashions. Covers the design innovations of Kent, Batty Langley, the Halfpennys, Sanderson Miller, and Pugin, and comments on "the Gothic-Rococo fantasies" of Walpole at Strawberry Hill and Beckford at Fonthill. Believes Strawberry Hill to be amateurish Gothicism and Fonthill Abbey to have been a dull building. Gothick taste improved in the Victorian age when revival architecture took on more serious purposes.

2032. De Beer, E. S. "Gothic: Origin and Diffusion of the Term; The Idea of Style in Architecture," Journal of the Warburg and Courtauld Institute, 11 (1948): 143-162.

An etymological history of the term "Gothic" from an adjective of pejorative connotations to its later use as a term of approval and enthusiasm during the Gothic Revival. Gives some interesting facts about the first architectural application of the word in the writings of Vasari and its modifications by the Restoration diarist John Evelyn, who described Gothic as "congestions of heavy, dark,

and Monkish Piles without any just proportion" in his Account of Architects and Architecture (1697).

2033. Eastlake, Charles L. A History of the Gothic Revival: An Attempt to Show How the Taste for Mediaeval Architecture Which Lingered in England During the Last Two Centuries Has Since Been Encouraged and Developed, intro. to the modern edition by J. Mordaunt Crook. New York: Humanities Press, 1970.

A corrected, revised, and updated version of Eastlake's massive and monumental study first published in 1872. Investigates the origins, ramifications, and cultural consequences of the Gothic Revival from Elizabethan to Victorian periods. Crook's introduction adds some pertinent commentary on eighteenth-century building fads and innovations which can be seen as a corollary to "the cult of wild scenery and the craze for 'horrid' novels."

2034. Gemmett, Robert J. "The Critical Reception of William Beckford's Fonthill." (See 0321)

2035. Germann, Georg. Gothic Revival in Europe and Britain: Sources, Influences, and Ideas. trans. Gerald Onn. London: Lund Humphries with the Architectural Association, 1973.

Sees the Revival as an international phenomenon and "suggests that the reason why Gothic Revival theory was so much more influential than neoclassic theory lay in its reconciliation of an ideal concept of architectural style with firm principles of architectural practice." Has learned commentary on Victorian Gothic. Reviewed in London Times Literary Supplement, February 23, 1973, p. 203.

2036. Haferkorn, Reinhard. Gotik und ruine in der englischen dichtung des achtzehnten jahrhunderts. Leipzig, Germany: Tauchnitz, 1925.

Translation: Gothic and Ruins in the English Poetry of the Eighteenth Century. Describes the excitement over the erection of ruins at the mid-point of the Augustan age, a fashion which stimulated first the imaginations of the graveyard poets Gray, Shenstone, Blair, and the Wartons, and later fueled the morbid daydreams of the Gothic novelists. Reviewed by H. Flasdieck in Journal of English Literary History, 7 (1925).

2037. Haslag, Josef. 'Gothic' im 17. und 18. jahrhundert. Eine Wort-und-Ideengeschichtliche untersuchung. (See 0086)

2038. Heilman, Robert B. "Fielding and the 'First Gothic Revival,'" Modern Language Notes, 57 (1942): 671-673.

Considers Fielding's occasional predilection for "the venerableness, vastness, and gloominess" of the Gothic Revival as found in A Journey from This World to the Next (1741-1742). Further evidence of Fielding's interest in the Gothic can be seen in Squire Allworthy's house in Chapter 4 of Tom Jones and his remarks on Gothic irregularity in The Journal of a Voyage to Lisbon (1754).

2039. Herrick, George H. "Fabulous Fonthill." (See 0339)

2040. Kliger, Samuel. "The Gothic Revival and the German Translatio," Modern Philology, 45 (1947): 73-103.

The article's title is misleading since the body of the essay does not deal with the eighteenth-century Gothic Revival. The historical thesis connects the break-up of the Roman Empire by the Goths and other tribes not with the onset of the dark ages but with a new enlightenment later interpreted as "liberation from Roman priestcraft."

2041. Lang, S. "Principles of the Gothic Revival in England," Society of Architectural Historians Journal, 15 (1966): 240-267.

A highly technical discussion. The principles of the Gothic Revival were based on enthusiasm for the picturesque and the grotesquely ornamental but showed little firsthand knowledge of the original Gothic. The revival did not revive--it innovated.

2042. Lévy, Maurice. "Le Premier renouveau gothique et la sensibilité anglaise au milieu du dix-huitième siècle." (See 0114)

2043. Lewis, Wilmarth S. "The Genesis of Strawberry Hill." (See 0244)

2044. Lovejoy, A. O. "The First Gothic Revival and the Return to Nature," Modern Language Notes, 47 (1932): 419-446.

Discusses a fundamental principle of Gothic Revival designing, the construction of "simple parallels between Gothic forms and actual natural objects or primitive dwellings." Also treats the fashion in exotic, oriental gardening or "Sharawaggi," a style which "was beauty without regularity and without immediately apparent design."

2045. Lyndenberg, Robin. "Gothic Architecture and Fiction: A Survey of Critical Responses." (See 0125)

2046. Macaulay, Rose. Pleasure of Ruins. London: Weidenfeld and Nicolson, 1953; Rpt. London: Thames and Hudson, 1966.

Does not focus specifically on Gothic Revival ruins or on the appetite for architectural dilapidation which ushered in the Gothic novel, but does offer reasons for the pleasure generated by "the spectacle of ruined buildings throughout the ages." The visual and emotional gratification offered by the crumbling castle or mouldering abbey, a mandatory feature of high Gothic fiction, may be taken as an indication of how "the literature of all ages has found beauty in the dark and violent forces, physical and spiritual, of which ruin is one symbol."

2047. Patrick, James. "Newman, Pugin, and the Gothic," Victorian Studies, 24 (1981): 185-207.

Explores the relationship between "the two great revolutions of the Victorian era, the Gothic Revival and the successes of the Tractarians." Finds that "John Henry Newman's chapel at Littlemore was the building in which tractarian theology, the Gothic Revival, and Augustus Welby Pugin's theorizing were first conjoined."

2048. Richardson, A. E. "The Gothic Revival in the Early Eighteenth Century," Journal of the Royal Institute of British Architects, 45 (1937): 140-141.

Rediscovers and stresses the hitherto unacknowledged influence of the writer on architecture, Browne Willis (1682-1760), on the early stages of the Gothic Revival in the eighteenth century. The book Survey of Cathedrals was consulted as a kind of vademecum by Gothic Revival builders.

2049. Richardson, Douglas Scott. "Gothic Revival Architecture in Ireland," Dissertation Abstracts International, 35 (1975): 5241A (Yale University).

"Many little-known works by leading architects, both Irish and British, are examined and these are related to, but also distinguished from the much more familiar products of the Gothic Revival in England." Concludes that "the castles of the Victorian period are seen to embody the increasing concern for native tradition, national precedent, and indigenous materials, together with a frankly defensive form of Gothic style."

2050. Riggs, Blanche. "The Place of Horace Walpole in the Gothic Revival." (See 0255)

2051. Robson-Scott, W. D. The Literary Background of the Gothic Revival in Germany. London: Oxford University Press, 1965.

"Examines the whole literature that accompanied and preceded the rehabilitation of the Gothic style." Discusses the curious phenomenon of an identification between the Gothic and Christianity and sees the Gothic Revival in Germany as an expression of patriotic appeal and unification. The personage of Goethe with his admiration for Cologne Cathedral dominates the study which was reviewed in the London Times Literary Supplement, December 2, 1965, p. 1094, under the title "Goethe and the Gothic." "Goethe was continuously being wooed as the most illustrious figure likely to sway public taste into accepting a Gothic renaissance."

2052. Rowan, A. J. "Batty Langley's Gothic," in Studies in Memory of David Talbot Rice. Edinburgh, Scotland: Edinburgh University Press, 1976, pp. 197-215.

Deals with the eccentricities of the famous eighteenth-century garden designer Batty Langley, who created many appropriate settings for the Gothic mood and whose Gothic Architecture Improved by Rules and Proportions in Many Grand Designs (1742) became a sort of manual for Gothifying one's estate.

2053. Sheehy, Jeanne. J. J. McCarthy and the Gothic Revival in Ireland. Ulster, Ireland: Ulster Architectural Heritage Society, 1977.

A pamphlet discussing the independent Irish styles of Gothic Revival architecture. Has plates.

2054. Smith, Warren Hunting. Architecture in English Fiction. New Haven: Yale University Press (Yale Studies in English #83), 1934; Rpt. Hamden, CT: Archon, 1970.

Fixes a definite symbiotic relationship between Gothic building styles and the emergence of Gothic fiction in the late eighteenth century. Views the Gothic Revival from the angle of its intensifying emotional content and mounting eccentricities, arguing by implication that Gothic building preceded and abetted Gothic novel-writing. Covers the influence of Ossian, the graveyard poets, and treats the architectural symbology of such early Goths as Walpole, Reeve, Radcliffe, and Sophia Lee.

2055. Summers, Montague. "Architecture and the Gothic Novel," Architectural Design and Construction, 2 (1931): 78-81.

Relates Walpole's activities at Strawberry Hill with the composition of The Castle of Otranto. Refers to the imaginative passion for sublime ruins which fed the Gothic desires of the period.

2056. Wiebenson, Dora. "Greek, Gothic, and Nature: 1750-1820," Marsyas, Supplement in Honor of Walter Friedlander, 2 (1965): 187-194.

Has plates and bibliography. Discusses the mixture of classical and romantic elements in Gothic designing.

2057. Yvon, Paul. Le Gothique et la renaissance gothique en angleterre (1750-1880), Essai de psychologie littéraire, artique et sociale. Caen, France: Jouan & Bigot, 1931.

Translation: Gothic and Revival Gothic in England (1750-1880), Essay in Literary Psychology, Artistic and Social. Ranks as the equivalent in French to Eastlake's compendium of the Gothic Revival (see 2033). Covers the builders, the dilettantes, the fashions, and the persistence of Gothic into Victorian times. Acknowledges the work of Beckford and Walpole and relates Gothic building with a cultural state of mind which was in rebellion against the serenities of neoclassicism. Reviewed in London Times Literary Supplement, February 11, 1932.

3. Catholicism, Revolution, Religion, and the Gothic Novel

2058. Astle, Richard Sharp. "Structures of Ideology in the English Gothic Novel." (See 0041)

2059. Bostrom, Irene. "The Novel and Catholic Emancipation." (See 0869)

2060. Cameron, Donald. "History, Religion, and the Supernatural: The Failure of the Monastery." (See 0953)

2061. Ferguson, Mary Louise Dechert. "My Spectre Around Me: The Reluctant Rebellion of the Gothic Novelists," Dissertation Abstracts International, 42 (1982): 4457A (Vanderbilt University).

The writing of Gothic novels during the reign of terror mirrored "a curious kind of insurrection half-exploited, half-repudiated

by its participants." The composition of Gothic novels corresponded with "the Revolutionary ethos. What the Gothics seem to have sensed about their culture was its proximity to chaos, the anti-romantic probability that apocalypse would bring damnation rather than redemption."

2062. Kievitt, Frank David. "Attitudes Toward Roman Catholicism in the Later Eighteenth-Century English Novel," Dissertation Abstracts International, 36 (1975): 1481A-1482A (Columbia University).

One of the three parts of the dissertation is on Gothic fiction. Studies Walpole, Lewis, and Radcliffe, noting "Walpole's failure to exploit the possibilities of Catholicism for terror fiction." Points out that in "Lewis's The Monk one finds the fullest utilization of Catholicism for horrific effect," and that in the Gothics of Mrs. Radcliffe, Catholicism's main function is to provide sinister atmosphere.

2063. Loshe, Lillie Deming. "The Gothic and the Revolutionary." (See 1323)

2064. Mansfield, Joseph Gerard. "Another World Than This: The Gothic and the Catholic in the Novels of Muriel Spark." (See 1282)

2065. Paulson, Ronald. "Gothic Fiction and the French Revolution," Journal of English Literary History, 48 (1981): 532-554.

A crosscultural analysis of social disturbance and Gothicism. States that "the negative, dark side of the Revolution thus not unnaturally tended to fall into the fiction of the Gothic; and this suited Burke's way of thinking in his Reflections, for precisely what was being destroyed was the beautiful, passive, feminine, chivalric, pastoral world that is embodied in the maiden fleeing down dimly lit tortuous corridors."

2066. Porte, Joel. "In the Hands of an Angry God: Religious Terror in Gothic Fiction," in The Gothic Imagination: Essays in Dark Romanticism, ed. G.R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 42-64.

Searches for "something like a unified field theory of Gothic fiction." Decides that the common denominator for English and American Gothics should be the salient element of religious terror to be found in such otherwise diverse works as Vathek and The Scarlet Letter, "a brooding sense of religious terror which is notably Protestant in its origin and bearing. Viewing Gothic mystery thus, as a substitute for discredited religious mystery, we may consent to recognize that, despite its wild extravagances and puerile heresies, le genre noir represented for its producers and consumers alike a genuine expression of profound religious malaise."

2067. Richards, P. L. "The Italian Novel as Influenced by English Gothic Fiction, 1829-1840." (See 2211)

2068. Sonnenfeld, Albert. "Twentieth Century Gothic: Reflections on the Catholic Novel," Southern Review, 1 (1965): 388-405.

Considers English, French, Italian, and German novelists including Evelyn Waugh and Graham Greene. Applies the term "Gothic" too loosely.

2069. Tarr, Sister Mary Muriel. Catholicism in Gothic Fiction in England: A Study of the Nature and Function of Catholic Materials in Gothic Fiction in England (1762-1820). Washington, D.C.: Catholic University of America University Press, 1946; Rpt. New York: Garland, 1979.

Remains an important study, one of very few on the subject of Catholicism and Gothic fiction. Covers all aspects of anti-clericalism in the Gothic but makes it clear as well that not all Gothic novels were anti-Catholic. Typically, the Gothic novel was set in Catholic nations and "in most instances, characters in Gothic fiction hold belief in the tenets of the Catholic faith to be synonymous with 'monkish superstition' and dependent upon the machinations of 'priestcraft.'" The five chapters of the study are: "Gothic Story"; "Monkish Superstition"; "Monastic Gloom"; "Morbid Devotion"; and "Melancholy Pleasure." Tarr also offers a four-part bibliography which lists Gothic fiction, background, and special subjects.

4. The Gothicism of the Romantic Poets

2070. Bindman, David. "Blake's 'Gothicised Imagination' and the History of England," in William Blake: Essays in Honour of Sir Geoffrey Keynes. Oxford: Clarendon Press, 1973, pp. 29-49.

Looks at Blake's devotion to Raphael and Michelangelo. The phrase, "Gothicised Imagination," comes from Benjamin Heath Malkin's A Father's Memoirs of His Child (1806).

2071. Bogan, James. "Vampire Bats & Blake's Spectre," Blake Newsletter, 10 (1976): 32-33.

In 1792, Blake engraved a vampire bat for John Stedman's Narrative of a Five Years' Expedition Against the Revolted Negroes of Surinam (1706). Later, the image of the bat would reappear in Blake's Jerusalem over the dying Albion.

2072. Brisman, Leslie. "Coleridge and the Supernatural," Studies in Romanticism, 21 (1982): 123-159.

A long and pointless article which has nothing to do with the supernatural. Should more accurately be called "Coleridge and the religious spirit," since the essay deals with Kant, Hooker, and others. "Were it not that Coleridge preempted the term supernatural and revalued it (as Blake did the word holy) to a more general, humanistic meaning, we could describe the symbolic faith as the faith in the supernatural, the natural, and the historical progression between them."

2073. Buchen, Irving H. "Wordsworth's Gothic Ballads," Genre, 3 (1970): 85-96.

Traces the influence of the ballad tradition on Wordsworth's poetry. Comments on the presence of Gothic themes and situations in Wordsworth's Michael, The Ruined Cottage, and selected passages in The Prelude.

2074. Christensen, Merten A. "Udolpho, Horrid Mysteries, and Coleridge's Machinery of the Imagination," Wordsworth Circle, 2 (1971): 153-159.

Considers Coleridge's own attitudes toward terror and his uses of it in the context of Mrs. Radcliffe's Gothic romance and the Marquis of Grosse's Horrid Mysteries, a novel of the secret activities of the Illuminati. Refers to Coleridge's "successful use of the Gothic" in The Rime of the Ancient Mariner. For Coleridge, Gothicism was a means of endowing ideas about the supernatural with satisfactory form. "Once within that mind, we have the additional pleasure of seeing the Gothic elements not merely as relevant, but giving substantial form to an idea of the imagination."

2075. Clapp, Edwin R. "La Belle Dame as Vampire," Philological Quarterly, 27 (1948): 89-92.

Proposes several contemporary sources for the vampire motif in Keats's poem including Polidori's Vampyre and Byron's Giaour. Because The Vampyre was published under Byron's name in The New Monthly Magazine for April, 1819, Keats might have been attracted to the work, which offered "an account of the essentials of vampire lore, including ideas, images, and phrases suggestive of elements in the poem."

2076. Coburn, Kathleen. "Coleridge and Wordsworth on 'the Supernatural,'" University of Toronto Quarterly, 25 (1956): 121-130.

Contains critical reflections on the Gothicism of Coleridge's Christabel and Rime of the Ancient Mariner. The Rime of the Ancient Mariner is "a poem of the inner life," while Christabel employs the Gothic atmosphere and effects "to project an inner experience."

2077. Curtsinger, E. C. "The Byronic Hero and Nathaniel Hawthorne's Isolatoes: A Comparative Study," Doctoral Dissertation, Notre Dame University, 1965.

Hawthorne exploited the Byronic prototype of the outcast and alienated egomaniac as found in Byron's Childe Harold, Manfred, Cain, Don Juan, and others. Although Hawthorne's Byronic heroes suffer metaphysical anguish, they lack the erotic and sadistic traits of their Byronic originals. Hawthorne's Ethan Brand is an almost perfect example of Byronic guilt and defiance.

2078. Dédéyan, Charles. "Le Thème de Faust: Byron, Mrs. Shelley, C. R. Maturin," Revue des Lettres Moderne, 3 (1956): 49-96.

Studies the Faustian theme of amoral curiosity and lust for power through forbidden knowledge as it manifests itself in the work of the three romantic Gothicists. Byron's Manfred, Mary Shelley's Frankenstein, and Maturin's Melmoth exemplify the Faustian personality in romantic literature.

2079. Dingley, R. J. "Coleridge and the 'Frightful Fiend,'" Notes & Queries, 226 (1981): 313-314.

A brief inquiry into one source of Coleridge's vision of the demonic in his poetry. The major source is Robert Burton's Anatomy of Melancholy (1621).

2080. Doughty, Oswald. "Coleridge and the 'Gothic Novel' or 'Tales of Terror,'" English Miscellany, 23 (1972): 125-148.

Discusses Coleridge's strong opinions of The Monk and Mrs. Radcliffe's novels as given in his reviews. Suggests a nexus between Lewis's lurid Gothic verse and Coleridge's own management of terror, vampirism, and forbidden desires in Christabel and other poems of the supernatural.

2081. Easson, Roger. "Blake and the Gothic," in Blake in His Time, eds. Robert N. Essick and Donald R. Pearce. Bloomington, IN: Indiana University Press, 1978, pp. 145-154.

Pursues in detail "the larger question of Blake and the revival of interest in Gothic architecture and culture." Blake's cyclical view of history reveals itself when he redefines the Gothic in A Vision of the Last Judgment. "The Gothic for Blake is an ageless representation of true art, visionary art reified into the material world. Gothic is the spirit of vision that embraces mystery rather than allegory."

2082. Ehrstine, John W. "Byron and the Metaphysic of Self-Destruction," in The Gothic Imagination: Essays in Dark Romanticism, ed. G. R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 94-108.

Attempts to resolve several critical issues concerning Byron and the Gothic. "Is Byron's Gothicism a genuine psychological and religious struggle? If so, then does his poetry arrive at a metaphysical view of hope or despair? Is his final vision positive or negative?" Seeks the answers to these questions in Cain, Manfred, Childe Harold, and other poems with Gothic overtones. The thesis, rather circuitously argued, is "that in Byron's metaphysic, to act against tyranny is always to rebel; moreover, rebellious acts are acts of creativity. Finally, action, rebellion, and creativity are demonic, and therefore something of the dark, or Gothic, or bizarre, will be part of the literary expression."

2083. Elkins, Aubrey C., Jr. "Wordsworth and Gothicism," Dissertation Abstracts, 29 (1969): 4454A (Cornell University).

Contends that "the influence of Gothicism may be found throughout Wordsworth's long career." To prove the contention, the study examines the Gothic elements of "Salisbury Plain," The Borderers, selected passages from The Prelude, and The White Doe of Rhylstone. Concludes that "although Wordsworth was hardly in the mainstream of the Gothic tradition, a consideration of his work in relation to Gothicism gives us a fuller understanding of the motivation and intent behind many of his poems."

2084. Fairchild, Hoxie N. "Byron and Monk Lewis," London Times Literary Supplement, May 11, 1946, p. 223.

Calls attention to Byron's use of Lewis's poem, "The Exile," in Don Juan, Canto II, stanzas 18-20. Taken from the fifth chapter of The Monk, the poem contains the lines, "No more my arms a parent's fond embraces, /No more my heart domestic calm must know; /Far from these joys, with sighs which memory traces, /To sultry skies and distant climes I go." Fairchild suggests that the lines "suggested not only the melancholy part of Juan's speech but the seasickness which 'turns what was once romantic to burlesque.'"

2085. Farrand, Margaret L. "Udolpho and Childe Harold." (See 0416)

2086. Franke, Wolfgang. "Don Juan and the Black Friar: A Byronic Variant of the Ghost Story," in The Constance Byron Symposium. Salzburg, Austria: Institut für Anglistik und Amerikanstik, 1978, pp. 21-37.

Places the story from Canto XVI of Don Juan in the context of Byron's Gothic practices at Newstead Abbey.

2087. Garber, Frederick. "Byron's Giaour and the Mark of Cain," Etudes Anglaises, 26 (1973): 150-159.

Although the poem is usually considered not one of Byron's best, it can be seen as an artistically coherent whole in which there is a mirrored relationship between Hassan and the Giaour.

2088. _____. "Beckford, Delacroix, and Byronic Orientalism." (See 0315)

2089. Giddey, Ernest. "Beckford and Byron." (See 0325)

2090. Gilpatrick, Mary Ellen Park. "Gothic Elements in English Romantic Poetry," Dissertation Abstracts, 27 (1966): 179A (Kent State University).

Claims erroneously that only Shelley among the romantic poets was seriously interested in the work and vision of the Gothic novelists. Does make the correct point, however, that Byron, Coleridge, Keats, and Wordsworth were not above using Gothic situations and effects in their poetry. Concludes that "one of the influences of the age was the Gothic novel--sensational, imitative, and superficial--yet strangely provocative to the romantic poets who often exploited the imagery of its nightmare world."

2091. Gregory, Horace. "On the Gothic Imagination and the Survival of Beddoes," in The Shield of Achilles: Essays on Beliefs in Poetry. New York: Harcourt, Brace, 1944; Rpt. Westport, CT: Greenwood Press, 1970, pp. 45-61.

An appreciative survey of the Gothic poetry of Thomas Lovell Beddoes (1803-1849), author of Death's Jest Book. Maintains that Beddoes created "a truly Gothic metaphysic. Beddoes's power to reawaken the images of Gothic heritage has its own force today. The scene is lit only by flares dropped from the sky; death's triumph lingers there through broken streets and hallways, and human terror resumes its mask of Gothic irony."

2092. Griffith, Clark. "Poe's 'Ligeia' and the English Romantics." (See 1561)

2093. Hayter, Alethea. "Coleridge, Maturin's Bertram, and Drury Lane," in New Approaches to Coleridge: Biographical and Critical Essays, ed. Donald Sultana. New York: Barnes and Noble, 1981, pp. 17-37.

An essay in theatre history which examines the relationship between Coleridge and Maturin's Gothic drama of 1816, Bertram: or, The Castle of St. Aldobrand.

2094. Hollingsworth, Keith. "Vathek and "The Ode to a Nightingale.'" (See 0341)

2095. Hume, Robert D. "Exuberant Gloom, Existential Agony, and Heroic Despair: Three Varieties of Negative Romanticism," in The Gothic Imagination: Essays in Dark Romanticism, ed. G. R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 109-127.

Applies Morse Peckham's theory of "Negative Romanticism" to Vathek, Byron's Gothic drama Manfred, Frankenstein, The Monk, Moby Dick, and other landmarks of Gothicism. These writers are negatively romantic because "their outlooks are possessed by the romantic discontents, but entirely lack the romantic faith in man's ability to transcend his condition or transform it, practically or imaginatively. The result is an obvious tendency to despair and misery, and often to a perverse fascination with the power of blackness."

2096. Hussain, Imdad. "Beckford, Wainewright, De Quincey, and Oriental Exoticism." (See 0343)

2097. Jarrett, David. "The Source for Keats's Magic Casements," Notes & Queries, 26 (1979): 232-235.

Keats's lines in "Ode to a Nightingale," "charm'd magic casements, opening on the foam/Of perilous seas, in faery lands forlorn," have their origin in Mrs. Radcliffe's Mysteries of Udolpho.

2098. Ketchin, Samuel Cathcart. "Byron's Use of Gothicism," Dissertation Abstracts, 19 (1959): 2614-2615 (Emory University).

"Gothicism explains significantly the quality known as Byronism." Examines Childe Harold, Manfred, Don Juan, and Beppo to illustrate Byron's ability to work in the Gothic moods of the terrific, the horrific, and the elegiac. Concludes that much that is distinctive and artistically outstanding in Byron's poetry can be attributed to the Gothic and that "Byron's most significant adaptation of Gothic material is his creation of heroes combining qualities of the Gothic villain and of the suffering poet of the eighteenth century elegies."

2099. Lever, K. M. 'De Quincey as Gothic Hero: A Perspective on Confessions of an English Opium Eater and Suspiria De Profundis," Texas Studies in Literature and Language, 21 (1979): 332-346.

The dream excursions of De Quincey's Opium Eater contain Gothic imagery of ascent and descent as well as the familiar theme of rational displacement by terror. Visions of self-destruction and recreation induced during the opium trance link De Quincey's interior voyagers to the deep questers of Gothic literature.

2100. Longueil, A. E. "Gothic Romance, Its Influence on the Romantic Poets Wordsworth, Keats, Coleridge, Byron, and Shelley," Doctoral Dissertation, Harvard University, 1920.

Still a readable and reliable scholarly treatment of the Gothic roots of the major romantic poets. Ranked in order of influence, Gothicism was "strongest apparently in Shelley and Byron, next strongest in Coleridge and Keats, weakest in Wordsworth." The anti-Gothic bias appears in the statement that Gothicism "was not a wholesome influence, working against, rather than for, the ends of poetic art."

2101. Lovell, Ernest J., Jr. "Byron's 'The Island' and Maturin's Melmoth the Wanderer." (See 0909)

2102. Pappageorge, Julia di Stefano. "Coleridge's 'Mad Lutanist': A Romantic Response to Ann Radcliffe," Bulletin of Research in the Humanities, 82 (1979): 222-235.

A long note on sources which associates Mrs. Radcliffe's spectral presentations of nature with Coleridge's wild personification of the wind at line #104 of "Dejection: An Ode."

2103. Parreaux, André. "Beckford and Byron." (See 0367)

2104. Patterson, Charles I. "The Authenticity of Coleridge's Reviews of Gothic Romances," Journal of English and Germanic Philology, 50 (1951): 517-521.

Cites "compelling evidence" that Coleridge is not the author of the reviews of The Mysteries of Udolpho and The Italian for The Critical Review as usually ascribed to him. "He published no reviews of fiction at all after the article on The Monk in February, 1797."

2105. Peck, W. E. "Keats, Shelley, and Mrs. Radcliffe." (See 0452)

2106. Peterfreund, Stuart. "Keats's Debt to Maturin," Wordsworth Circle, 13 (1982): 45-49.

Studies the influence of Maturin's Gothic dramas Bertram and Manuel on Keats's epistle, "To J. H. Reynolds, Esquire" and "The Eve of St. Agnes." Says that "Gothic literature, either 'pure' as in Maturin or 'mixed' as in Keats, in performing the orientative function partaken of by all the arts, performed the heuristic function that is prescribed for all high art."

2107. Pollin, Burton. "Keats, Charlotte Smith, and the Nightingale," Notes & Queries, 13 (1966): 180-181.

Compares Charlotte Smith's "On the Departure of the Nightingale," to Keats's famous Nightingale ode and suggests that Keats had

her work in the forefront of his imagination as a direct, inspirational source.

2108. _____. "Byron, Poe, and Miss Matilda," Names, 16 (1968): 390-414.

A complex and detailed reconstruction "of evidence of four or more women, such as Mrs. Hannah Cowley, Mary Robinson, Charlotte Dacre, and a mysterious Rosa King" behind the name Matilda. "There is no question that Rosa Matilda was Charlotte Dacre, writer of Gothic terror fiction. The 'Rosa' part of the pseudonym might have been an exotic form of Rose, flower of passion, or the last name of the picturesque, inordinately popular painter, Salvator Rosa. Zofloya was a major inspiration for Shelley's novels, Zastrozzi and St. Irvyne."

2109. Praz, Mario. "The Beauty of the Medusa," in The Romantic Agony (See 0149)

2110. Price, James L. "The Turn Towards the Supernatural in Keats, Goethe, and Nerval," Dissertation Abstracts International, 34 (1974): 7201A-7202A (Yale University).

A comparative analysis which examines such common themes as "the eternal possibility of renewal" and the relationship between dreams and imagination. In the case of Nerval, "the difficulty experienced in moving from the self-consciousness of the post-enlightenment era toward a more encompassing energy of imagination" dictated his artistic need for the supernatural.

2111. Prickett, Stephen. "Romantic Literature," in The Romantics. New York: Holmes & Meier, 1981.

Mentions the primary Gothic sources for the sublime landscapes, villainous characters, and melancholy moods of the romantic poets. Byron, Shelley, Keats, Coleridge, and Wordsworth had all read The Mysteries of Udolpho.

2112. Roper, Derek. "Coleridge, Dyer, and The Mysteries of Udolpho," Notes & Queries, 19 (1972): 287-289.

Attempts to resolve the debate over the authorship of the review of The Mysteries of Udolpho in The Critical Review.

2113. Rose, Edward J. "The 'Gothicized Imagination' of Michelangelo Blake,'" in Blake in His Time, eds. Robert N. Essick and Donald R. Pearce. Bloomington, IN: Indiana University Press, 1978, pp. 155-169.

Studies the pictorial parallels between Blake and Michelangelo to show how Blake is able "so fully to fuse his admiration for the Gothic with his unrestrained praise of Raphael and Michelangelo. Blake's Gothic artist is unmistakably Michelangelesque and the engraving is another effort on Blake's part to dehistoricize art and to demonstrate that 'ages are all equal.'"

2114. Shackford, Martha Hale. "The Eve of St. Agnes and The Mysteries of Udolpho," Publications of the Modern Language Association, 36 (1921): 104-118.

Although Keats did make occasional fun of "Damosel Radcliffe," she did leave an imprint on his imagination The source study raises, then answers, the question: "Is it not possible that Keats read Mrs. Radcliffe with more or less scoffing and more or less genuine study of her methods of casting an artistic realism over the most improbable scenes?" Concludes that in setting, plot, and characterization, we receive constant reminders of the "element of mystery, horror, and haunting dread of ghostly sights and sounds, crudely and honestly explained in the dénouement by Mrs. Radcliffe."

2115. Siskin, Clifford. "Wordsworth's Gothic Endeavor: From Esthwaite to the Great Decade," Wordsworth Circle, 10 (1979): 161-173.

Discusses Wordsworth's "transformation of the chaotic sensationalism of the juvenalia into the controlled natural supernaturalism of the Great Decade." Concludes that "the Gothicism of the poem was not an aberration of Wordsworth's youth, but an expression of his lifelong desire to explore the human mind and heart by integrating the natural and the supernatural."

2116. Snyder, Robert Lance. "Klosterheim: De Quincey's Gothic Masque," Research Studies, 49 (1981): 129-142.

Identifies the numerous Gothic features of De Quincey's novel, Klosterheim (1832), and discusses his revival of the castle as a Gothic setting.

2117. Tetreault, Ronald. "Shelley and Byron Encounter the Sublime: Switzerland, 1816," Revue des Langues Vivantes, 41 (1975): 145-155.

Mary Shelley's Gothic novel Frankenstein, Byron's Gothic drama Manfred, and Percy Shelley's Gothic poem "Mont Blanc" contain fresh conceptions about the relationship between God and man that are entirely opposite to the assurances of Wordsworth and Coleridge about nature as a consoling force. The sublime attitude of Byron and the Shelleys toward nature and mountainous scenery is tempered by a trepidation since they perceived much of nature's energy to be demonic.

2118. Thompson, Karl F. "Beckford, Byron, and Henley." (See 0383)

2119. Thorslev, Peter Jr. The Byronic Hero: Types and Prototypes. Minneapolis, MN: Minnesota University Press, 1962.

Contains an important chapter on the Byronic hero and his forerunner, the Radcliffean Gothic villains Montoni and Schedoni. Manfred, Cain, Conrad (in The Corsair), Childe Harold, and others can trace their lineage to the dark, cruel, mysterious males of Gothic fiction. Gothic villain and Byronic hero share a gloomy egotism and an inner being lacerated by demonic drives.

2120. Trousson, Raymond. Le Thème de Prométhée dans la littérature européene. (See 2436)

2121. Tuttle, Donald R. "Christabel Sources in Percy's Reliques and the Gothic Romances," Publications of the Modern Language Association, 53 (1938): 445-474.

The source study demonstrates that "Coleridge evidently had Mrs. Radcliffe's writings rather freshly in mind when he wrote Christabel." Cites parallel passages and episodes from the poem and The Mysteries of Udolpho and notes that "after Geraldine's story, the two young women of the poem proceed to the castle, where we are again in the realm of the Gothic romance. Mrs. Radcliffe's novels abound in gates--often iron gates--courts, and halls, but the ones closest to those of Sir Leoline's castle are those mentioned in the passage from The Mysteries of Udolpho that Coleridge quoted in his review."

2122. Twitchell, James. "La Belle Dame as Vampire," College English Association Critic, 37 (1975): 31-33.

Identifies Keats's beautiful lady without mercy as a bloodthirsty vampire. The medical evidence of her victimization may be seen in the fact that the knight is pale and growing paler, while she weeps "inside full sore" over her guilt as a vampire.

2123. _____. "The Supernatural Structure of Byron's Manfred," Studies in English Literature, 1500-1900, 15 (1975): 601-614.

Studies the Platonic construction of Byron's Gothic drama to show that Byron honors and maintains the concept of the great chain of being. Byron's supernaturalism in Manfred is used to proclaim "that the spirit world above Manfred is no hastily constructed cosmos" and that a new and deeper understanding of man's place in the universe arises out of Manfred's contact with supernatural forces.

2123A. _____. "The Rime of the Ancient Mariner as Vampire Poem," College Literature, 4 (1977): 21-37.

Coleridge originally conceived of a vampire poem in which the ancient mariner was to have been a "psychic vampire" draining the wills of its victims; but under pressure from Wordsworth, Coleridge Christianized and moralized what had been a poem of pure terror.

2124. Whiting, George W. "Charlotte Smith, Keats, and the Nightingale." (See 0526)

2125. Whitton, Charlotte. "Lord Byron on Vampires." (See 2357)

5. Parodies of the Gothic

2126. Cordasco, Francesco. "A Poetic Stricture on the Gothic Romance Craze," Notes & Queries, 196 (1951): 258.

The poem, The Age, a verse mocking Gothic excesses, is brought to light by the short note. Summers prints sections of the poem and comments on its biting and amusing satire in The Gothic Quest (pp. 34-35).

2127. Lewis, Paul. "Laughing at Fear: Two Versions of the Mock Gothic." (See 1028)

2128. _____. "Mysterious Laughter: Humor and Fear in Gothic Fiction." (See 0120)

2129. Loomis, Emerson R. "The Anti-Gothic Novel," Doctoral Dissertation, Florida State University, 1957.

Surveys the industrious field of Gothic satire and comments upon the many forgotten lampoons of Gothic nonsense. Judges the differences in Jane Austen's Northanger Abbey and Eaton Stannard Barrett's The Heroine. Rates Beckford's Modern Novel Writing and Azemia very high as Gothic satire, "the most brilliant example of burlesque by extreme exaggeration among the anti-Gothic novelists."

2130. May, Leland C. "Parodies of the Gothic Novel," Dissertation Abstracts International, 31 (1970): 4128A (Oklahoma State University).

Analyzes the successful Gothic burlesques of Jane Austen, Eaton Stannard Barrett, Thomas Love Peacock, and Sarah Green and weighs the part played by Gothic parody in the demise of the Gothic novel. The parodies themselves, although usually very clever, were not always recognized as parodies by naive Gothic readers.

2131. _____. Parodies of the Gothic Novel. New York: Arno Press, 1980.

Studies the anti-Gothic laughter generated by the parodies of Jane Austen in Northanger Abbey, Eaton Stannard Barrett in The Heroine, Thomas Love Peacock in Headlong Hall and Nightmare Abbey as well as the corrosive burlesques of such minor satirists as Sarah Green.

2132. Sadleir, Michael. Introduction to The Heroine. (See 1030)

2133. Shepperson, Archibald. "Gothic Nonsense," in The Novel in Motley. (See 0177)

2134. Weiss, Fredric. "Satiric Elements in Early Gothic Novels," Dissertation Abstracts International, 36 (1975): 2860A-2861A (University of Pennsylvania).

Discusses the dual tone of many Gothic novels in which serious horror is undercut by irony and self-mockery. Theorizes that "a number of Gothic novelists wrote to please two audiences: a predominantly female, middle-class readership seeking titillation from the sensational, and a more sophisticated audience which appreciated the irony with which the supernatural, and those susceptible to supernatural effects, were treated."

2135. _____. The Antic Spectre: Satire in Early Gothic Novels. New York: Arno Press, 1980.

Does not concern satires of the Gothic novel but satiric elements within certain classics of the Gothic school. While there is an obvious element of buffoonery and mockery in Walpole's Castle

of Otranto and Beckford's Vathek, the comic irony is less apparent in The Monk and The Mysteries of Udolpho. As the Gothic movement declines, its self-parodic criticism turns upon the stupidities and tastelessness of its own undiscriminating audience, a middle-class readership pursuing ridiculous forms of titillation.

2136. Zimmerman, Everett. "The Function of Parody in Northanger Abbey." (See 0989)

6. The Gothicism of Non-Gothic Writers

2137. Almirall, Catherine L. "Smollett's 'Gothic': An Illustration," Modern Language Notes, 68 (1953): 408-410.

Examines a Gothic scene in Smollett's Ferdinand Count Fathom (1753) and comments on some borrowings from dramatist William Congreve's The Mourning Bride. "One of the 'Gothic' scenes in Fathom, Renaldo's watch at the tomb of Monomia, indicates that Smollett found this old material in the theatre, not library drama but the living stage, and specifically in Congreve. The resemblance between Smollett's scenes of Chapters 62 and 63 and Congreve's Act II, Scene 2, are too close in incident and even imagery to have been accidental."

2138. Auerbach, Nina. "The Power of Hunger: Demonism and Maggie Tulliver." (See 2156)

2139. Baine, Rodney M. Daniel Defoe and the Supernatural. Athens, GA: Georgia University Press, 1968.

Credits Defoe with stimulating the Gothic impulse in the eighteenth century with his famous "Apparition of Mrs. Veal" and History of the Devil. When Defoe used the supernatural, he handled the subject with persuasive versimilitude. This technique may have given Poe certain ideas for the presentation of a realistic supernatural.

2140. Brownell, M. R. "Pope and the Vampires in Germany," Eighteenth-Century Life, 2 (1976): 96-97.

2141. Bruckmann, Patricia. "The Settings in Pamela," Transactions of the Samuel Johnson Society of the Northwest, 6 (1973): 1-10.

The essay should probably be entitled "Gothic Settings in Richardson." Discusses Richardson's anticipation of the Gothic castle as a domicile for the distressed maiden. Pamela's imprisonment in the "Gothic mansion in Lincolnshire is an emblem of melancholy, not only in the rendition of the house, but more critically in terms of the resonances offered by a study of Lincoln, a country traditionally associated with dampness, gloom, and Gothic activity."

2142. Burney, E. L. "Shakespeare in Otranto." (See 0215)

2143. Crampton, Hope. "Memoth in La Comédie humaine." (See 2203)

2144. D'Amico, Diane. "Christina Rossetti: The Maturin Poems," Victorian Poetry, 19 (1981): 117-137.

"As a young poet, Christina Rossetti found in the Gothic romances of Charles Robert Maturin voices and a language in which to speak to those subjects which would become the major themes of her poetry: the suffering of the isolated self, the necessity of choosing, and the hope of the soul's salvation."

2145. Frank, Frederick S. "From Boudoir to Castle Crypt: Richardson and the Gothic Novel," Revue des Langues Vivantes, 41 (1975): 49-59.

Concentrates on the evidence of incipient Gothicism in Richardson's Pamela and Clarissa. Argues that "Gothicism itself was an extreme variety of Richardsonian sensibility in which terror replaced tears as the main emotional attraction and the victory of evil displaced the tedious Richardsonian formula of 'virtue rewarded.'" Concludes that "without the example of Richardson's exploratory Gothicizing in Pamela and Clarissa, the whole development of the Gothic novel from the villain-centered structure of Walpole's Castle of Otranto (1764) to the maiden-centered forms of Mrs. Ann Radcliffe might have been hampered and delayed."

2146. Hart, Francis R. "Limits of the Gothic: The Scottish Example." (See 0084)

2147. Knoepflmacher, U. C. "Private Allegory: The Unveiling of Horror," in George Eliot's Early Novels: The Limits of Realism. Berkeley, CA: California University Press, 1968, pp. 139-143.

Draws some comparisons between Mary Shelley's Frankenstein and George Eliot's horror story, 'The Lifted Veil." In this uncanny thriller, the narrator meditates, 'Darkness--darkness--no pain--nothing but darkness: but I am passing on and through the darkness: my thought stays in the darkness, but always with a sense of moving onward."

2148. Lévy, Maurice. "Shakespeare et le Roman 'gothique,'" Caliban, 1 (1965): 47-63.

Surveys the plays of Shakespeare as a major source of event, character, and language for Walpole and Radcliffe. Shakespeare's plots involving jealousy, usurpation, and murder are especially attractive to all the Gothic novelists while Mrs. Radcliffe is especially prone to adorn her chapters with epigraphs taken from the tragedies.

2149. McAllister, Harold S. "Apology for Bad Dreams: A Study of Characterization and the Use of Fantasy in Clarissa, Justine, and The Monk." (See 0564)

2150. Stein, Jess M. 'Horace Walpole and Shakespeare." (See 0264)

2151. Sucksmith, Harvey P. "Mrs. Gaskell's Mary Barton and William Mudford's The Iron Shroud." (See 1287)

2152. Thompson, Leslie M. "'Childe Roland to the Dark Tower Came' and the Gothic Tradition in Literature," Browning Newsletter, 9 (1973): 17-22.

Browning's nightmare poem of dark journey and strange quest has many familiar Gothic images and elements including the grotesque, crippled guide, the horrible beast, the questing hero, and the dark, mysterious tower itself.

2153. "Trollope on The Monk." (See 2153)

2154. Wilt, Judith. Ghosts of the Gothic: Austen, Eliot, Lawrence. (See 0207)

7. Victorian Gothic

2155. Anglo, Michael. "Gothic Foundations," in Penny Dreadfuls and Other Victorian Horrors. (See 0039)

2156. Auerbach, Nina. "The Power of Hunger: Demonism and Maggie Tulliver," Nineteenth Century Fiction, 30 (1975): 150-171.

Explicates "a strain of sensationalism running through George Eliot's The Mill on the Floss that links it to the genre of Gothic sensationalism." Unlike George Eliot's other heroines, Maggie Tulliver's character derives from the Gothic's fatal lady; she is a woman whose supernatural ancestors are "the lamia, the Medusa, the witch, and the vampire."

2157. Baker, Donald Whitelaw. "Themes of Terror in Nineteenth-Century English Fiction: The Shift to the Internal." (See 0042)

2158. Bassin, Henry A. "The Gothic Transformation: Developments in the British Gothic Romance." (See 0045)

2159. Bleiler, E. F. Introduction to Five Victorian Ghost Novels. New York: Dover, 1974.

Introduces five standard examples of the form: Mrs. Riddell's The Uninhabited House; Meinhold's The Amber Witch; Amelia Edwards's Monsieur Maurice; Vernon Lee's A Phantom Lover; and Beale's The Ghost of Muir House.

2160. _____. Introduction to Three Supernatural Novels of the Victorian Period. New York: Dover, 1975, pp. iv-ix.

Introduces the following: Wilkie Collins's The Haunted Hotel; Mrs. J. H. Riddell's The Haunted House at Latchford; and J. Meade Falkner's The Lost Stradivarius.

2161. Block, Ed., Jr. "James Sully, Evolutionist Psychology, and

Late Victorian Gothic Fiction," Victorian Studies, 25 (1982): 443-467.

Explores notions of "dual consciousness, regression, illusion and genius" as these figure in the conceptualization of the late nineteenth-century evolutionist psychologist, James Sully. Works by Stevenson, Stoker, Kipling, and H.G. Wells, when read in the light of evolutionist psychology, reveal "evolutionist motifs which suggest that works in this category may be provisionally termed Victorian Gothic. These writers' stories evidence significant modifications of even those themes and conventions--madness, blood lust, and evil genius among them--which characterized peculiarly eighteenth-century versions of the Gothic romance."

2162. Brantlinger, Patrick. "What is 'Sensational' About the 'Sensation Novel'?" Nineteenth Century Fiction, 37 (1982): 1-28.

A survey of the Victorian descendant of Gothic fiction including observations on the work of Collins and Dickens in this popular vogue.

2163. Briggs, Julia. Night Visitors: The Rise and Fall of the English Ghost Story. (See 1084)

2164. Burt, Daniel Scott. "Melodrama, Sensation, and Suspense in the Victorian Novel," Dissertation Abstracts International, 41 (1980): 2610A (New York University).

Contains valuable background material on the role played by Gothicism in the making of the Victorian novel. "Traces fictional melodrama from the Gothic novel, Scott's historical romances, the popular 'penny bloods,' and the novels of Bulwer-Lytton and Harrison Ainsworth on the Victorian stage."

2165. _____. "A Victorian Gothic: G.W.M. Reynolds' Mysteries of London," New York Literary Forum, 7 (1980): 141-158.

On the greatest, the most typical, and the most prolific of the Victorian writers of the penny dreadful and shilling shocker, and dime-and-crime novel, G.W.M. Reynolds (1814-1879). Montague Summers lists 52 novels by Reynolds in his Gothic Bibliography (pp. 156-157). Reynolds's Gothic forte should be compared with America's urban Gothicist, George Lippard.

2166. Dunae, Patrick A. "Penny Dreadfuls: Late Nineteenth-Century Boys' Literature and Crime," Victorian Studies, 22 (1979): 133-150.

Examines the charge of a direct cause-and-effect relationship between the proliferation of penny dreadfuls and the rise in juvenile delinquency. The "bloods" published by Edward Lloyd were based on traditions of the Newgate Calendar and the Gothic novels. "Despite the Victorian outcry against penny dreadfuls, this kind of juvenile fiction later came to be regarded as wholesome and patriotic." Also has a portrait of the Victorian king of Gothic pulp, Alfred Harmsworth.

2167. Edwards, P.D. Some Mid-Victorian Thrillers: The Sensation

Novel, Its Friends and Foes. St. Lucia, Australia: Queensland University Press, 1971.

A survey of the Victorian subgenre of the Gothic.

2168. Ellis, S.M. "The Ghost Story and Its Exponents," in Mainly Victorian. London: Hutchinson, 1925, pp. 322-331.

Mainly on the work of Collins, Le Fanu, and Dickens.

2169. _____. Wilkie Collins, Le Fanu, and Others. (See 1157)

2170. Goss, Michael. "A Sense of Wonder, a Sense of Fear: Aspects of the Supernatural in Victorian Life and Popular Literature, 1840-1900," M. Phil. Dissertation, University of Nottingham, 1973.

Studies the Victorian literary passion for the occult, the weird, and the ghostly, taking examples from Collins, Dickens, and G.W.M. Reynolds.

2171. Haining, Peter. Introduction to The Gentlewomen of Evil: An Anthology of Rare Supernatural Stories from the Pens of Victorian Ladies. New York: Taplinger, 1967, pp. 13-14.

The Victorian sampler contains 13 tales including George Eliot's "The Lifted Veil." The short introduction offers this generalization: "Victorian society in general was fascinated by the supernatural and the occult." Later headnotes to individual selections sometimes refer to the Gothic tradition.

2172. _____. Introduction to A Circle of Witches: An Anthology of Victorian Witchcraft Stories. New York: Taplinger, 1971, pp. 4-20.

Comments on themes of sorcery in Victorian horror tales. Examples of the witchcraft story are "The Magic Ring" (1839), "The Amber Witch" (1843), and "Possessed by Demons" (1848).

2173. _____. Introduction to The Ghouls. New York: Stein and Day, 1971.

Collects the original texts of 18 horror films, some with Victorian roots.

2174. _____. Introduction to Great British Tales of Terror: Gothic Stories of Horror and Romance. London: Victor Gollancz, 1972; Rpt; under the title, Gothic Tales of Terror: Classic Horror Stories from Great Britain. Harmondsworth, England: Penguin Books, 1973.

Has brief headnotes to stories by Bulwer-Lytton, Ainsworth, Mudford, G.W.M. Reynolds, De Quincey, and a writer not normally associated with Gothic fiction, William Makepeace Thackeray.

2175. _____. Introduction to The Penny Dreadful: or, Strange, Horrid, & Sensational Tales. London: Victor Gollancz, 1975.

Surveys the popularity and crude quality of Gothic fiction in the magazines from 1825 to the horror pulps of the twentieth century. Has a useful bibliography of penny dreadfuls.

2176. _____. Terror! A History of Horror Illustrations. (See 2399)

2177. Hughes, Winifred. The Maniac in the Cellar: Sensation Novels of the 1860s. Princeton, NJ: Princeton University Press, 1980.

Chapter 4, "The Wickedness of Woman: M. E. Braddon and Mrs. Henry Wood" (pp. 106-136) relates to the Victorian Gothic. Says of sensation novels in general that they "obviously share a general affinity with the eighteenth-century Gothicism of Ann Radcliffe and Monk Lewis, the historical romance of Sir Walter Scott, the oriental tales of Byron, as well as the more recent and somewhat more suspect performances of the Newgate novelists."

2178. Ivy, Randolph Woods. "The Victorian Sensation Novel: A Study in Formula Fiction," Doctoral Dissertation, University of Chicago, 1975.

A survey of the Victorian subgenre of the Gothic. Has material on the contribution of Wilkie Collins to the field.

2179. Jackson, Rosemary. "The Silenced Text: Shades of Gothic in Victorian Fiction," Minnesota Review, 13 (1979): 98-112.

Examines the numerous surviving Gothic traits in Victorian fiction and regards the eruption of Gothicism as a kind of sub-text which "silently" questions and criticizes middle-class structure and values. Draws its examples of such a sub-text principally from Dickens where the author's Gothic dependencies allow the expression of "moments when the dominant ideology questions itself."

2180. Loe, Thomas B. "The Gothic Strain in the Victorian Novel: Four Studies." (See 1106)

2181. Maxwell, Richard C., Jr. "G.W.M. Reynolds, Dickens, and The Mysteries of London," Nineteenth Century Fiction, 32 (1977): 188-213.

Regards Dickens's contemporary Reynolds as a pioneer of metropolitan Gothic. "Between The Mysteries of Udolpho (1794) and The Mysteries of London (1845-1848), secrets became entangled with an idea of city life." Dickens's own Dombey and Son and Bleak House continue the pattern of urban Gothic and can be read as refined versions of Reynolds's Mysteries of London, "a wonderfully accessible version of Gothic literature, set in familiar London locales but unveiling lurid conspiracies which took place just behind the scenes."

2182. Mews, Siegfried. "Sensationalism and Sentimentality: Minor Victorian Prose Writers in Germany." (See 2210)

2183. "Miss Braddon: The Writer and Her Work," Bookman: A Magazine of Literature and Life, 41 (April, 1915): 134-135.

A brief note on the author of Lady Audley's Secret (1862). Quotes the fame of the novel from William Tinsley's The Random Recollections of a Publisher.

2184. Nyberg, Benjamin Matthew. "The Novels of Mary Elizabeth Braddon (1837-1915): A Reappraisal of the Author of Lady Audley's Secret," Dissertation Abstracts, 26 (1966): 6047-6048 (University of Colorado).

Miss Braddon turned out more than 80 novels, "most of them resembling the mildly Gothic Lady Audley's Secret." Argues that Miss Braddon should be retrieved from literary obscurity because she excelled at "a type of fiction that recited the thrills, mystery, and romance of everyday life and was characterized by a rapid pace, an earnest and urgent tone and considerable atmosphere."

2185. Reed, John R. "The Occult in Later Victorian Literature," in Victorian Conventions. Athens, OH: Ohio University Press, 1975, pp. 459-473; Rpt. in Literature of the Occult: A Collection of Essays, ed. Peter Messent. Englewood Cliffs, NJ: Prentice-Hall, 1981, pp. 89-104.

Looks at the occult and Gothic residue in such major writers as Tennyson and Hardy and such minor figures as Joseph Henry Shorthouse, Mrs. Oliphant, Marie Corelli, and H. Rider Haggard. Shows to what great degree English literature after 1850 remained imbued with "a Gothic fascination for supernatural events, either in quasi-mystical works such as Maturin's Melmoth the Wanderer (1820), or in shockers, such as the vampire novels."

2186. Secor, Marie and Robert Secor. "Violet Hunt's Tales of the Uneasy: Ghost Stories of a Worldly Woman," Women & Literature, 6, Number 1 (1978): 16-27.

Describes the subdued Gothicism in the short fiction of a Victorian lady and friend of Ford Madox Ford. She often set up the conflict by using weak-willed, passive men and strong-willed, active women. Her tales produce uneasiness but stop short of terrifying in the manner of the high Gothic.

2187. Seon, Manley and Gogo Lewis. Ladies of the Gothic: Tales of Romance and Terror Told by the Gentle Sex. New York: Lothrop, Lee, and Shephard, 1975.

Critically useless, but does present some representative selections of Victorian Gothic by Emily Brontë and Harriet Prescott Spofford.

2188. Sheridan, Daniel P. "Later Victorian Ghosts: Supernatural Fiction and Social Attitudes, 1870-1900," Dissertation Abstracts International, 35 (1974): 3770A (Northwestern University).

Discusses Joseph Sheridan Le Fanu's In A Glass Darkly (1872), Margaret Oliphant's "The Open Door" (1882), Stevenson's, "Dr. Jekyll and Mr. Hyde" (1886), Arthur Machen's "The Great God Pan" (1890), Stoker's Dracula (1897), and Conan Doyle's The Hound of the Baskervilles (1901). "Sums up the attitudes discovered in the fiction itself and describes the generally ambivalent character of later Victorian thought."

2189. _____. "Later Victorian Ghost Stories: The Literature of Belief," Gothic: The Review of Supernatural Horror Fiction, 2 (1980): 33-39.

Deals mainly with Sir Arthur Conan Doyle's canine Gothic, The Hound of the Baskervilles, and Study in Scarlet. Also interprets Margaret Oliphant's "The Open Door" as well as works by Stevenson, Machen, and Le Fanu. In spite of such coverage--or perhaps because of it--the essay's thesis is difficult to detect.

2190. Sullivan, Jack. Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood. Athens, OH: Ohio University Press, 1978.

An analytic survey of Victorian Gothic short fiction. Contains the following chapters: "Green Tea: The Archetypal Ghost Story"; "Beginnings: Sheridan Le Fanu"; "The Antiquarian Ghost Story: Montague Rhodes James"; "Ghost Stories of Other Antiquaries"; "The Visionary Ghost Story: Algernon Blackwood"; "Conclusion: Ghost Stories as Enigmas." Many Victorian ghost stories depict "a gradual dismemberment of the narrator's comfortably structured world. By the end of the story, some principle of darkness and disorder has made its presence felt." Also presents a selective bibliography of ghostly fiction.

2191. Summers, Montague. Introduction to The Supernatural Omnibus. London: Doubleday-Doran, 1931.

Introduces works by Le Fanu, Collins, Dickens, Marryat, Amelia B. Edwards, and other Victorian Gothicists. Links Victorian suspense, mystery, and fascination with the supernatural to the underground Gothic tradition of the previous generation.

2192. _____. "Miss Braddon," London Times Literary Supplement, August 29, 1942, p. 432.

Deals with several sensational works by Mary Elizabeth Braddon, including the mildly Gothic serial Three Times Dead: or, The Secret of the Heath (1854).

2193. Taylor, U. "The Supernatural in Nineteenth-Century Fiction," Edinburgh Review, 197 (1903): 395-418.

An early twentieth-century critical survey of the field of the Victorian Gothic and ghost story. Gives some space to the work of Dickens and Collins in the popularization of the short thriller.

2194. Transue, Harriet. "The Sensation Years: The Literary Character of England in the 1860's," Dissertation Abstracts International, 34 (1973): 2582A-2583A (Ohio State University).

Comprehends the mid-Victorian sensation novel as a natural continuance of the earlier Gothic novel, "bringing to the middle-class Victorian novel elements of tragedy, criminality, sin, and sexuality which had hitherto been the province of poetry, drama, and the Gothic novel."

2195. Wagenknecht, Edward. Introduction to Six Novels of the Supernatural. New York: Viking Press, 1944.

Comments upon the post-Gothic horror tales of the following: Mrs. Oliphant; Walter de la Mare; Arthur Machen; Mary Johnston; and Robert Nathan.

2196. Wameling, Grete. Geisterhaftes und Okkultisches in der englischen erzählerkunst von 1880-1890. Emstetten, Germany: Heinrich und J. Lechte, 1931.

Translation: Supernatural and Occult in the Art of English Short Story Tellers from 1880-1890. A survey of technique in Victorian Gothic in the decade preceding the decadence.

8. Comparative Gothicism and Cross-cultural Studies

2197. Baldensperger, Fernand. "Le Moine de Lewis dans la littérature française." (See 0533)

2198. Barrell, R. A. "Horace Walpole and France." (See 0211)

2199. Berthier, Philippe. "Mme. Radcliffe et l'art du paysage." (See 0396)

2200. Brissenden, Robert F. Virtue in Distress: Studies in the Novel of Sentiment from Richardson to Sade. (See 1868)

2201. Conger, Syndy McMillen. "Matthew G. Lewis, Charles Robert Maturin, and the Germans: An Interpretive Study of the Influence of German Literature on Two Gothic Novels," Dissertation Abstracts International, 37 (1977): 7733A (University of Iowa).

Denies the alleged influence of German literature on English Gothic fiction. "German literature was not responsible for all that was horrific in these two English novels of terror." The original achievements of Lewis and Maturin are to be seen in "the depiction of a supernatural more troubling, a Gothic villain more ambivalent, and a heroine more audacious."

2202. _____. Matthew G. Lewis, Charles Robert Maturin, and the Germans: An Interpretive Study of the Influence of German Literature on Two Gothic Novels. New York: Arno Press, 1980.

Attacks the claim of major influence from German literature on the work of the two English Goths. "Questions the validity of such claims and reassesses the nature of the German contribution, concluding that it was much less powerful than is usually suspected both in The Monk and in the other novel of terror of the German school, Melmoth the Wanderer." Nevertheless, the considerable impact of Goethe's writings on both Lewis and Maturin undermines the acceptance of the study's thesis.

2203. Crampton, Hope. "Melmoth in La Comédie Humaine," Modern Language Review, 61 (1966): 42-50.

A source study which establishes the influence of Maturin upon Balzac's imagination throughout the many novels of La Comédie Humaine. "The Balzacian reading of Melmoth for the first time is constantly sent back, either in memory or to the actual pulling down of volumes from the shelves, to this or that novel of the Comédie

Humaine." More precisely, Maturin's Melmoth is recalled in Balzac's misers, his death scenes, and his portrait of the devil-figure, Vautrin.

2204. Foster, James R. "The Abbé Prevost and the English Novel." (See 1853)

2205. Grimm, Reinhold. "Vathek in Deutschland: Zwei zwischenfälle ohne folgen." (See 0334)

2206. Hadley, Michael. "A Critical Puzzle: A Search for the German Gothic Novel." (See 1974)

2207. Hartland, R.W. Walter Scott et le roman 'frénétique': Contribution à l'étude de leur fortune en France. (See 0956)

2208. Lévy, Maurice. "English Gothic and the French Imagination: A Calendar of Translations, 1767-1828." (See 0022)

2209. Margraf, Ernst. Der Einfluss der deutschen literatur auf den englischen schauerroman. (See 1977)

2210. Mews, Siegfried. "Sensationalism and Sentimentality: Minor Victorian Prose Writers in Germany," Modern Language Notes, 84 (1969): 776-788.

Follows the German fortunes of such Victorian thrillers as Mary Elizabeth Braddon's Lady Audley's Secret (1862). Also considers the German response to the sensation fiction of Ouida, Wilkie Collins, and Bulwer-Lytton.

2211. Richards, P.L. "The Italian Novel as Influenced by English Gothic Fiction," Doctoral Dissertation, Harvard University, 1942.

Examines the considerable influence of the English Gothic novel upon the historical fiction of such figures as Alessandro Mazoni (1785-1873) in his The Betrothed Lovers (1825). Comments upon the natural appeal of Mrs. Radcliffe's work for the Italian romantics.

2212. Robson-Scott, W.D. The Literary Background of the Gothic Revival in Germany. (See 2051)

2213. Sheehy, Maureen Elizabeth. "Fear as Prime Mover: A Study of Gothic Conventions in the Italian Historical Novel From 1818 to 1828," Dissertation Abstracts International, 34 (1974): 4286A (University of California at Los Angeles).

Concentrates on Italian fiction's response to Gothicism during the decade 1818 to 1828. Authors studied are Diodata Saluzzo di Roero, Tommaso Grossi, Giovanni Battista Bazzoni, Carlo Varese, and Alessandro Mazoni. "Sees as parallel experiences those of the English Gothic novel and the early Italian historical novel."

9. Gothicism and Science Fiction; Gothicism and the Detective Novel

2213A. Burt, Donald C. "Poe, Bradbury, and the Science Fiction Tale of Terror," Mankato State College Studies, 3 (1968): 76-84.

Compares the "scientific premises" of the two writers with special reference to Bradbury's Martian Chronicles and Illustrated Man. Both Gothic science fictionists write of the destruction of civilization, but whereas Poe's annihilation comes from nature, Bradbury's comes from technology.

2214. Brantlinger, Patrick. "The Gothic Origins of Science Fiction," Novel: A Forum on Fiction, 14 (1980): 30-43.

Traces the extensive use of Gothic themes and devices in one of the Gothic novel's major mutations, science fiction. Argues that the scale of disaster is smaller in Gothic romance since the action is so internalized. Both genres involve the repudiation of reason as a benevolent force.

2215. Conrad, Horst. Die Literarische angst: Das Schreckliche in schauerromantik und detektivgeschichte. Düsseldorf, W. Germany: Bertelsmann, 1974.

Translation: Literary Fear: The Horrible in Gothic and Detective Tales.

2216. Keeling, Thomas H. "Science Fiction and the Gothic," in Bridges to Science Fiction, eds. George E. Slusser, George R. Guffey, Mark Rose. Carbondale, IL: Southern Illinois University Press, 1980, pp. 107-119.

Denies any supposed connection between science fiction and Gothic fiction: Even though there are superficial similarities, the two genres have a separate thematic character and should be regarded as critically disparate. However, it would seem that much evidence must be distorted or ignored to make this thesis acceptable.

2217. Ketterer, David. "Mary Shelley and Science Fiction: A Select Bibliography Selectively Annotated." (See 0761)

2218. Messac, Régis. "Les Mystères du château d'Udolphe." (See 0445)

2219. Monk, Patricia. "Frankenstein's Daughters: The Problems of the Feminine Image in Science Fiction." (See 0790)

2220. Nalecz-Wojtczak, Jolanta. "Uncle Silas: A Link Between the Gothic Romance and the Detective Novel in England." (See 1180)

2221. Ocasio, Blanca. "Mary Shelley's Frankenstein: SF Paradigm." (See 0802)

2222. Pederin, Ivan. "Na Izvorištima trivijalne književnosti: Njemačka sablasna pripovedka i engleska gotska pripovedka prema kriminalističkom romanu," Izraz, 22 (1978): 1517-1533.

On the Gothic sources of detective novels. Points out through numerous examples that most detective novels derive from Gothic fiction and preserve many Gothic elements.

2223. Schäfer, Martin. "The Rise and Fall of Antiutopia: Utopia, Gothic Romance, Dystopia," Science-Fiction Studies, 6 (1979): 287-295.

The Gothic vision is the inverse of the utopian vision. Gothic romance anticipates dystopian themes of world destruction and technological tyranny.

2224. Scott, Sutherland. Blood in Their Ink: The March of the Modern Mystery Novel, foreword by A. Beverly Baxter. London: Stanley Paul, 1953.

The literary ancestry of the modern mystery novel may be traced directly back to the Gothic romancers. The mystery novel's march originates with The Castle of Otranto, The Mysteries of Udolpho, The Monk, and other survivors of the Gothic school, all "blood relatives of the mystery novel." The main business of the study is to discuss mystery and detective fiction published after World War I.

2225. Wheeler, Wayne Bruce. "The Horror of Science Fiction in Politics: Prophecy and the Crisis of Human Values in Mary Shelley's Frankenstein and Aldous Huxley's Brave New World." (See 0862)

2226. Wilt, Judith. "Imperial Month: Imperialism, the Gothic, and Science Fiction," Journal of Popular Culture, 14 (1981): 618-628.

An analysis of the transition from Victorian Gothic into Victorian science fiction "in or around December 1897" with the appearance of H. G. Wells's The War of the Worlds and Bram Stoker's Dracula. Examines works of Stoker, Wells, and Conrad "in the light of imperial anxieties and argues that imperialism was a major contributing pressure for the mutation of Gothic into science fiction."

2227. Ziolkowski, Theodore J. "Science, Frankenstein, and Myth." (See 0865)

10. On Writing the Gothic Novel

2228. Blassingame, Wyatt. "Plotting and Writing the Terror Story," Writer's Digest, July, 1936, pp. 12-15.

Serious and sobering advice on how to plan and execute a Gothic moneymaker. Spontaneous plotting is not recommended. "The villain must be sane and working for some sane and logical motive. Financial gain is the best one since your readers won't have any trouble understanding it."

2229. Howatch, Susan. "Realism in Modern Gothics," Writer, 87 (May, 1974): 11-13.

The author of The Dark Shore and The Devil on Lammas Night provides advice for the aspirant Gothifier. Addresses the question of writing the good Gothic under three headings: "Convincing Characters"; "Twists, Clues, and Innuendoes"; "The Extra Dimension." Insists that realism and the Gothic are not contradictory and recom-

mends "meticulous plotting, three-dimensional people, meaningful setting, striving for realism. A good story is a good story whether you call it a Gothic, a saga, or a western."

2230. Kennedy, Mopsy Strange. "How to Write a Gothic Novel," New England-Boston Sunday Globe, October 8, 1979, p. 11; 14-15.

Might also be entitled how not to write a Gothic. Discusses the palate of the audience, the shopworn formulas of Gothic success since the debut of Mrs. Radcliffe, and the current marketability of erotic Gothic.

2231. Lee, Elsie. "When You Write a Gothic," Writer, 86 (May, 1973): 17-19; 35.

Advice on doing the Gothic from the author of The Governess and Iverstone Manor (pseudonym, Elsie Cromwell). Gives pointers on how to "embroider" a successful Gothic. Thinks of her own Gothics as "fairy tales for grown-ups. Basic plots are simple: girl finds herself in unfamiliar surroundings, becomes aware of menacing undercurrent, and grows progressively more scared for 8 chapters."

2232. Peters, Elizabeth. "Modern Gothics ... The Willing Suspension of Disbelief," Writer, 87 (February, 1974): 15-17.

The author of The Jackal's Head and The Night of Four Hundred Rabbits provides a little history of the Gothic and a little advice on how to write your own. To sell, a Gothic should be "plausible, consistent, logical, exotic, and authentic. The so-called Gothic novel is a subcategory of the novel of suspense. In most cases, the term, 'Gothic,' is a misnomer, for the romantic, 'damsel-in-distress' thrillers which publishers label 'modern Gothics.' I don't consider my books to be true Gothics, but it would be pedantic of me to object to the term."

2233. _____. "Character and Humor in the Gothics," Writer, 89 (November, 1976): 15-17.

Refers the reader to her own Crocodile on the Sandbank as a parody of Victorian Gothic and a working example of how to combine the Gothic with the comic. Advises that "humor, properly employed, can contribute to the effectiveness of the Gothic novel and make it not only a better Gothic but a better novel."

2234. Roberts, Janet Louise. "Writing and Selling the Gothic Novel," Writer's Digest, 53 (January , 1973): 25-27.

Not only provides technical advice and encouragement to the budding Gothicist, but also gives a mini-history of the genre along with suggestions about likely publishers of garden club and supermarket terror. There must not be too great a dose of terror however, or the romantic angle will be obscured.

2235. Rogan, Helen. "How to Write a Gothic Novel," Harper's Magazine, May, 1975, pp. 45-47.

A more appropriate title would be "How to Read a Gothic Novel." Calls Gothic novel-reading "that most innocent form of mental

anaesthesia" and maintains that publishers will market almost any kind of novel under the Gothic rubric in order to sell it. 'The term, 'Gothic,' is flung loosely over anything, from the novels of Jean Rhys to The Exorcist to Richard Brautigan's latest tour de force, which he calls a 'Gothic Western.'"

2236. Sullivan, Jack. "Two Ways to Write a Gothic: Little Angie and The Shining," New York Times Book Review, February 20, 1977, p. 8.

Using two modern examples, the essay looks at the dangers of banality facing the neo-Gothic writer. "Anyone who writes a Gothic tale faces the problem of what to do with the banalities inherent in the genre. Emma Cave's Little Angie (Coward-McCann) unashamedly exploits Gothic clichés but rarely with a straight face," while Stephen King's The Shining has that sort of trite Gothicism which "stands out in ghoulish, jeering relief."

2237. Tooker, Richard. "Writing the Terror Story," Author and Journalist, June, 1936, pp. 17-18.

Professional advice on the do's and don'ts of profitable terror fiction. For instant success, follow the author's own recipe: "a fearful menace, apparently due to supernatural agencies, must terrify the characters at the start, but the climax must demonstrate convincingly that the menace was natural after all."

2238. Whitney, Phyllis. "Writing the Gothic Novel," Writer, 80 (February, 1967): 9-13; 42-43.

An almost automatic producer of Gothics, Whitney excoriates those amateur Gothifiers who attempt to cash in on the trade and proceeds to conduct a little workshop on how to satisfy the Gothic public without sacrificing all of one's artistic standards. Her own Columbella (1966) and Lost Island (1970) are invoked as models of the craft.

11. Manifestations of the Gothic in Popular Culture

2239. Abartis, Caesarea. "Ugly-Pretty, Dull-Bright, Weak-Strong Girl in the Gothic Mansion," Journal of Popular Culture, 13 (1979): 257-263.

Surveys such popular modern Gothics as Kirkland Revels and The House at Hawk's End to demonstrate that "the Gothic novel has moved from ghostly horrors to love fantasies, and this shift has sociological implications. In the modern Gothic the supernatural has been pretty much suppressed and rationalized, while the heroine and her romantic interests have assumed the center of the novel."

2239A. Burgess, Anthony. "'Boo,'" New York Times Book Review, February 11, 1973, pp. 2; 24; 26.

Glances at the Gothic paperback industry as typified by "two novels which brim with full-blooded satanism, Tryon's The Other and

Blatty's The Exorcist." If these satanic Gothics are too extreme for the consumer, he/she has the option of hundreds of milder titles. "But if you don't want the devil in your fiction and yet still crave for dark, disruptive forces, then your meat is the contemporary pseudo-Gothic. The genre begins respectably with Jane Eyre, a novel containing humor, irony, close observation, as well as Rochester whose name suggests a city and a castle as well as a man, and if the twentieth-century Brontësques are not really worth reading it is because they can't do as well as Emily. Or, Gothicwise, as well as Mary Shelley."

2240. Daniels, Les. Living in Fear: A History of Horror in the Mass Media. New York: Scribner's, 1975.

A history of the horror genre in its popular forms in film, magazine, comic book, and pulp, radio and television, and poster art. Has chapters on various individual masters including Poe, Bierce, Machen, Lovecraft, and M. R. James.

2241. Ewing, Emma Mai. "Gothic Mania." (See 1828)

2242. "Heathcliffs, Cliff-Hangers," Newsweek, April 4, 1966, pp. 101-102.

A humorous account of "the paperback Gothic phenomenon led by Ace Books and Lancer Books. The cover is a brooding blue. It shows a darkened, decrepit mansion, one window ominously aglimmer. In the foreground, clothes and hair streaming in the midnight wind, a young girl casts apprehensive glances over her shoulder. The Gothic novel has returned." Concludes cynically but correctly that "neo-Gothics are cranked out by pseudononymous English and American writers, most of whom are women, some of whom publish under several different names. The old Gothic heroine when imprisoned in a decaying mansion, wanted only to get away. The new one wants to redecorate."

2243. Jennings, Gary. "Heathcliff Doesn't Smoke L&M's," New York Times Book Review, July 27, 1969, pp. 4-5; 24.

A tongue-in-cheek group portrait of Gothic villains and villainy which nevertheless makes some accurate points about the perennial and malign master of Ravenslop. "A Gothic romance is more easily identifiable by its heavy dependence on words of two o's--moonlight, moors, gloomy tombs, looming doom. The two-o books all have moody, broody titles like 'Secret of Ravencroft,' 'The Keys of Kilraven,' and 'Castle of Ravenbourne.' Every single one of them is ballyhooed by the jacket blurb as a new 'Jane Eyre' or 'Wuthering Heights.' The blurbs lie."

2244. Jones, Robert. The Shudder Pulps. West Linn, OR: FAX Collector's Editions, 1975.

The trash legacy of the Gothic romance as found in Dime Mystery, Terror Tales, Horror Stories, Thrilling Mystery and a host of other comic book Gothics is thoroughly assembled and documented. The cover illustrations alone are well worth examining for the picture they convey of pulp Gothic depths.

2245. Kracauer, Siegfried. "Hollywood's Terror Films: Do They Reflect an American State of Mind?" (See 2483)

2246. Modlewski, Tania. "Popular Feminine Narratives: A Study of Romances, Gothics, and Soap Operas," Dissertation Abstracts International, 41 (1980): 2104A (Stanford University).
Chapter 3 of the dissertation relates the Gothic to trends in popular culture by discussing "the ways Gothic novels enable women to resolve 'separation anxieties' and 'oedipal conflicts.'" Says that the Gothic serves a psychological purpose by embodying certain primary anxieties of the "'paranoid' personality (the individual who feels physically persecuted)."

2247. Mussell, Kay Johnson. "The World of Modern Gothic Fiction: American Women and Their Social Myths," Dissertation Abstracts International, 35 (1973): 411A (University of Iowa).
Cites such successful practitioners of the modern Gothic as Mary Stewart, Victoria Holt, Phyllis Whitney, and Dorothy Eden in order to establish that "like other popular formulas, the Gothic romance novel suggests a world which operates in an orderly fashion, in which good is rewarded and evil is punished, and in which women must perform within the traditional feminine roles of wife, mother, and homemaker in order to be successful." Also argues that the reading of Gothic romances "resolves in fictional form the tensions created within women by the expectations of their society."

2248. _____. "Beautiful and the Damned: The Sexual Women in Gothic Fiction," Journal of Popular Culture, 9 (1975): 84-89.
Studies the theme of eroticism in four of the most consistently popular Gothic writers of the sixties and seventies, Mary Stewart, Victoria Holt, Dorothy Eden, and Phyllis Whitney. Discovers that their Gothics "while toying with forbidden arts and illicit sexuality, represent and reinforce a world in which traditional values about men, women, sexuality, and marriage still hold true. They provide for the reader a way of escaping from the problems of coping with a society that seems to undercut those values."

2249. _____. "Gothic Novels," in Handbook of American Popular Culture. (See 0026)

2250. Nichols, Lewis. "The Gothic Story," New York Times Book Review, July 27, 1969, p. 25.
A one-column statistical report on the boom in Gothic sales. "Informal statisticians estimate that about 50 Gothics are published each month. The big boom in Gothic was four-and-a-half to five years ago; then there was a decline; now they seem to be coming back."

2251. Pace, Eric. "Gothic Novels Prove Bonanza for Publishers," New York Times, June 18, 1973, pp. 31-34.
A financial report on the solvency of the Gothic novel industry. Offers data to show that "Gothics constituted 21% of the paperbacks sold in 800 stores in 46 states last year through one major

distributor, the Chas. Levy circulating company--up from 11.5% in 1970. Last year Gothics outsold mysteries (6.7%) and westerns (4.2%). Some paperback executives estimate that Gothics make up 5% or more of the total paperback sales in the country."

2252. _____. "Pulp Feminists: Gothic Liberation," Human Behavior, 7 (February, 1978): 50.

Erotic trash masquerading as Gothic fiction is flooding the market.

2253. Radway, Jane. "The Utopian Impulse in Popular Literature: Gothic Romances and 'Feminist' Protest," American Quarterly, 33 (1981): 140-162.

Draws upon the ideas of recent theorists of mass culture Frederic Jameson and Umberto Eco to explain the modern Gothic phenomenon. Investigation of such authors as Victoria Holt, Mary Stewart, Dorothy Eden, and Phyllis Whitney "demonstrates convincingly that while the popular Gothic is essentially conservative in its recommendation of conventional gender behavior, its conservatism is triumphant because the narrative permits the reader first to give form to unrealized disaffection before it reassures her that such discontent is unwarranted."

2254. Russ, Joanna. "Somebody's Trying to Kill Me and I Think It's My Husband: The Modern Gothic," Journal of Popular Culture, 6 (1973): 666-691.

Considers six novels as paradigmatic of modern Gothic: Columbella; I Am Gabriella!; The Least of All Evils; The Brooding Lake; Nightingale at Noon; The Dark Shore. Decides that "modern Gothics are neither love stories nor stories of women-as-victims. They are adventure stories with passive protagonists."

2255. Sayre, Nora. "Yankee Gothic." (See 1847)

2256. Tracy, Ann B. "Gothic, Had-I-But-Known, Damsel-in-Distress: Stalking the Elusive Distinction." (See 0194)

2257. Webb, James. The Occult Underground. (See 2438)

2258. Weinberg, Robert. "The Horror Pulps, 1933-1940." (See 0038)

2259. Wilson, William. "Riding the Crest of the Horror Craze," New York Times Magazine, May 11, 1980, p. 42.

On the craze over Stephen King's The Shining. Never have all the forms of horror and particularly its celluloid mutations "had such a big, rapt, educated and adult following as the past decade that begins in 1968 with Roman Polanski's Rosemary's Baby, the movie in which hard-core horror--a category that would henceforth encompass not only vampires, psychopathic killers and mutant anthropods, but Satan himself" launched the craze which is now at its crest.

12. Demonological Roots of the Gothic

2260. Hutchinson, William H. "Demonology in Melville's Vocabulary of Evil." (See 1697)

2261. Kiessling, Nicholas J. "Demonic Dread: The Incubus Figure in British Literature," in The Gothic Imagination: Essays in Dark Romanticism, ed. G. R. Thompson. Pullman, WA: Washington State University Press, 1974, pp. 22-41.

Traces the manifold literary appearances of "that monstrous demon of the night, the night 'mare' or Incubus" throughout several periods of English literature. In the Romantic period and in the Gothic romances which precede the major poetry of Shelley and Byron "these dark figures take on more complex meanings. No longer are they mere absolutes whether magical fairies or agents of Satan bound to destroy man--but more ambiguous, more ominously ambivalent figures."

2262. Lee, Grace Farrell. "The Grotesque: A Demonic Tradition," Dissertation Abstracts International, 40 (1980): 4012A (Brown University).

Argues that the grotesque is too broadly defined as a category. "In literary criticism it is used in conjunction with caricature, tragi-comedy and Gothic, or to describe bizarre or deformed characters," but in both art and literature the grotesque is not necessarily the equivalent of the Gothic. "Fundamentally, the Gothic is an agent of order, while the grotesque is a principle of chaos, a demonic principle which infiltrates the created world blending man and beast and defying all laws of reason."

2263. Rudwin, Maximilian. The Devil in Legend and Literature. Chicago: Open Court, 1931.

A survey of satanism and the preeminence of the devil himself in literature. Most of the romantics, including the Gothic romantics, converted Satan into a heroic figure and made his malevolence and defiance of God attractive. "They pitied the fallen angel as an outlaw; they applauded him as a rebel." In eye, in mannerism, and in rhetorical prowess, the Gothic hero-villain is frequently as Satanic as Satan and sometimes cannot be distinguished from the devil himself.

2264. Stock, R. D. "Spiritual Horror in the Novel: Richardson, Radcliffe, Beckford, Lewis," in The Holy and the Daemonic from Sir Thomas Browne to William Blake. Princeton: Princeton University Press, 1982, pp. 259-313.

Most of the views on the demonic aspects of the Gothic derive from the thinking of Railo, Varma, and Tompkins. Treats an exciting subject with disappointing pedantry and lack of insight. Do we need to be told in 1982 that "to have spiritual horror, a work must be set in a supernatural or transcendent context integral to theme and characterization; overt supernaturalism is not strictly required, but often present"?

2265. Summers, Montague. The History of Witchcraft and Demonology. New York: Alfred A. Knopf, 1926; Rpt. New Hyde Park, NY: University Books, 1965.

Researched and written with Summers's usual passion for completeness and detailed erudition, the work has attained some authority in the field and has subsidiary interest for students of Gothicism. Was followed by The Geography of Witchcraft (1927) and Witchcraft and Black Magic (1946).

13. The Double or Doppelgänger in Gothic Literature

2266. Auerback, Nina. "Jane Austen and Romantic Imprisonment." (See 0974)

2267. Benedict, Williston R. "A Study of the 'Second Self' in James Hogg's Fiction with Reference to Its Employment in German Romantic Literature." (See 0932)

2268. Bergman, Eugene. "The Divided Self in Hawthorne and Dostoevsky." (See 1643)

2269. Bloedé, Barbara R. "James Hogg's Private Memoirs and Confessions of a Justified Sinner: The Genesis of the Double." (See 0933)

2270. Carlson, Eric W. "'William Wilson': The Double as Primal Self." (See 1528)

2271. Chizhevsky, Dmitri. "The Theme of the Double in Dostoevsky," in Dostoevsky, ed. Rene Wellek. Englewood Cliffs, NJ: Prentice-Hall, 1962, pp. 112-129.

Deals principally but not exclusively with the twin theme in the short novel, The Double.

2272. Eigner, Edwin Moss. "The Double in the Fiction of R. L. Stevenson." (See 1257)

2273. Fletcher, Robert Pearson. "The Convention of the Double-Self in Nineteenth-Century English Fiction," Dissertation Abstracts International, 37 (1976): 2195A (University of Delaware).

Claims that one primary source for the double theme is "the Gothic novel's interest in extraordinary and conflicting psychological states where we find the double's capacities as a vehicle for character portrayal, for philosophical statement, for lending complexity to narrative viewpoint." Chapter 2 of the study deals with Caleb Williams, Vathek, Frankenstein, Melmoth the Wanderer, and Private Memoirs and Confessions of a Justified Sinner.

2274. Freese, Peter. "Das Motiv des doppelgängers in Truman Capotes 'Shut a Final Door' und E. A. Poes 'William Wilson,' Literatur in Wissenschaft und Unterricht (Kiel), 1 (1968): 40-48.

Translation: "The Motif of the Doppelgänger in Truman Capote's 'Shut a Final Door' and E. A. Poe's 'William Wilson.'" Compares and contrasts the double in two American tales of terror.

2275. Frosch, Mary Alfred. "Narcissus: The Negative Double," Dissertation Abstracts International, 37 (1976): 1562A (City University of New York).

Mythic analysis of the destructive double, "life-denying and serving as an emblem of sterility which threatens the creative process." Comments on the theme in Frankenstein where there is "another permutation of narcissistic doubling found in the automaton, the monster Victor Frankenstein shapes out of his perverse ambition to control the creative process."

2276. Gilbert, Claire P. "The Theme of the Double in the Works of Gerard de Nerval." (See 1901)

2277. Guerard, Albert. "Concepts of the Double," in Stories of the Double, ed. Albert Guerard. New York: J. B. Lippincott, 1967.

Discusses the anthropological and folkloristic as well as the psychological background of the universal theme.

2278. Hallam, Clifford Barry. "The Double as Incomplete Self: Studies in Poe, Melville, and Conrad," Dissertation Abstracts International, 40 (1979): 4026A-4027A (Miami University).

The critical subject is "the confessional double story, which reveals the strategy by which the first person narrator has 'disposed' of his incomplete self." The Doppelgänger models used to develop the thesis are Poe's "The Cask of Amontillado," and "William Wilson," Melville's "Bartleby the Scrivener," and Conrad's The Secret Sharer.

2278A. Kanzer, Mark. "Freud and His Literary Doubles," American Imago, 33 (1976): 231-243.

Considers the fraternal pairs of fairy tale and myth finding that the younger is typically the favorite. Freud's letters to Schnitzler, Mann, and Rolland reveal him to be the superego bound brother who is envious of the artistic talent of younger "brother" figures.

2279. Kaplan, Morton and Robert Kloss. "Fantasy of Paternity and the Doppelgänger: Mary Shelley's Frankenstein." (See 0759)

2280. Keppler, C. F. The Literature of the Second Self. Tucson, AZ: Arizona University Press, 1972.

"Covers ancient conceptions of a second self using such sources as Jung, Buber, Schopenhauer, and Vedic literature." Variations of the double include the "twin brother, pursuer, vision of horror, saviour, beloved, and counterpart in another realm of time."

2281. Massey, Irving. "Singles and Doubles: Frankenstein." (See 0781)

2282. Miyoshi, Masao. "The Castle of Catatonia: The Gothic Tradi-

tion," in The Divided Self: A Perspective on the Literature of the Victorians. New York: New York University Press, pp. 3-45.

Surveys the dualities of consciousness as they apply to Gothicism from the work of Richardson to 1820, the year of Melmoth the Wanderer. Concludes that the Gothic did not disappear with the advent of Victorian realism but became a potent underground influence on the novelists' imaginations. "Although it is true that only a handful of Gothic romances seem much worth reading now, Gothicism did manage to stimulate the imagination of many important nineteenth-century writers in Europe as well as England and America."

2283. Montgomery, Marion. "Of Cloaks and Hats and Doublings in Poe and Flannery O'Connor," South Carolina Review, 11, Number 1 (1978): 60-69.

On the technique of imagistic doubling in Poe's "William Wilson" and O'Connor's "Everything That Rises Must Converge." For Poe, the double is a mirror since he strives for external horrific effects; for O'Connor, the double is a window for viewing some type of spiritual revelation in the character.

2284. Palms, Rosemary H. G. "The Double Motif in Literature: From Origins to an Examination of Three Modern American Novels," Dissertation Abstracts International, 33 (1972): 321A (University of Texas at Austin).

The three novels are: Flannery O'Connor's The Violent Bear It Away; John Knowles's A Separate Peace; and Ralph Ellison's Invisible Man. Concludes that "identity remains a major concern in life and art, and the double motif remains an adaptable means of portraying this concern in literature."

2285. Paulson, Suzanne Morrow, "Apocalypse of Self, Resurrection of the Double: Flannery O'Connor's The Violent Bear It Away." (See 1804)

2286. Porter, Laurence M. "Devil as Double in Nineteenth-Century Literature: Goethe, Dostoevsky, Flaubert," Comparative Literature Studies, 15 (1978): 316-335.

Through analyses of Goethe's Faust, Flaubert's Tentation de Saint Antoine, and Dostoevsky's The Brothers Karamazov, the essay shows how the Satanic Doppelgänger "represents an impetus ultimately constructive to self-awareness."

2287. Rank, Otto. The Double: A Psychoanalytic Study, trans. and ed. Harry Tucker, Jr. Chapel Hill, NC: North Carolina University Press, 1971.

The classic post-Freudian study of the double in life and literature. Rank had published an article on "Der Doppelgänger" in Imago, 3 (1914). His psychoanalytic interest in the decomposition of the personality also appears in The Myth of the Birth of the Hero (1909). While the double could be interpreted as the immortal soul, Rank was fascinated by the negative implications of the figure "as a symbol of death symptomatic of the disintegration of the modern personality type." Such an interpretation bears on the thematic and symbolic roles of the Doppelgänger in Gothic and romantic literature.

2288. Reber, Natalie. Studien zum motiv des doppelgängers bei Dostojevkij und E. T. A. Hoffmann. (See 1948)

2289. Rogers, Robert. A Psychoanalytic Study of the Double in Literature. Detroit, MI: Wayne State University Press, 1970.

Appears to be the authoritative study of the double in all forms and periods of literature, several of these distinctly Gothic. The purpose of the work "is to provide an account of the psychological framework of doubling--more for it heuristic value than its intrinsic interest." This critical end is accomplished by examining the subjects of decomposition and disintegration of the self in a variety of literary experiences. Three chapters are relevant to the Gothic horror that attends self-separation. These are: Chapter V, "Fragmentation of the Mind;" Chapter VI, "The Paths of Ambivalence," which discusses Poe's "William Wilson;" Chapter VII, "Fair Maid and Femme Fatale." In its Gothic manifestations, doubling performs a psychomachic function; it reflects the war between good and evil, between self and selflessness, raging in the underground corridors of the character's mind and soul.

2290. Rosenfield, Claire. "The Shadow Within: The Conscious and Unconscious Use of the Double," Daedulus: Journal of the American Academy of Arts and Sciences, 92 (1963): 326-344.

A historical inventory of the double in literature from ancient times to the modern period. Stresses the suitability of the motif to the romantic and Gothic imaginations. "Because the Romantic movement made the inner life of man--spontaneity of feeling, imagination, spiritual exploration--fashionable if not respectable, nineteenth-century audiences generally accepted works which revealed the two opposing selves within the human personality." Shows the specific use of the Doppelgänger theme in the work of Faulkner, Nabokov, Flannery O'Connor, and others.

2291. Shirley, Ralph. The Mystery of the Human Double: The Case for Astral Projection. New Hyde Park, NY: University Books, 1962.

Reviewed in The New York Herald Tribune, April 8, 1965, p. 23. Does not pertain to literary doubles, but deals instead with the alternate consciousness and the transmission of self into other bodies.

2292. Stein, William Bysshe. "The Twin Motif in 'The Fall of the House of Usher,'" (See 1614)

2293. Stepp, Walter. "The Ironic Double in Poe's 'Cask of Amontillado.'" (See 1615)

2294. Sullivan, Ruth. "William Wilson's Double." (See 1620)

2295. Terras, Rita. "The Doppelgänger in German Romantic Literature," in Symposium on Romanticism: An Interdisciplinary Meeting, eds. P. Deguise and R. Terras. New London, CT: Connecticut College, 1977, pp. 13-20.

Has material on E. T. A. Hoffmann's persistent use of the double figure in Die Elixiere des Teufels and elsewhere.

2296. Thompson, G. R. "The Face in the Pool: Reflections on the Doppelgänger Motif in 'The Fall of the House of Usher.'" (See 1624)

2297. Thur, Robert. "Longing for Union: The Doppelgänger in Wuthering Heights and Frankenstein," Dissertation Abstracts International, 37 (1977): 1472B (California School of Professional Psychology, San Francisco).

Examines the archetypal quest for self in the double theme of the two novels. "In contrast to Wuthering Heights, the Doppelgänger in Frankenstein describes the failure of integration and is symptomatic of the conflicts and repressions of twentieth century man."

2298. Tymms, Ralph. Doubles in Literary Psychology. Cmabridge, England: Bowes & Bowes, 1949.

A solid discussion of the double, the twin, the other, and the second self, based on Rankian principles of the symbolism of the character. Notes the strong appeal of the Doppelgänger for writers of the Gothic and romantic periods. "The romantic of the early period used the theme as a straightforward device for humourous or grisly misunderstandings in the tradition of the farce of mistaken identity or folklore."

2299. Von Der Lippe, George B. "The Figure of E. T. A. Hoffmann as Doppelgänger to Poe's Roderick Usher." (See 1630)

2300. Wain, Marianne. "The Double in Romantic Narrative: A Preliminary Study," Germanic Review, 36 (1961): 257-268.

Covers allegories of conscience, multiple personalities, and the threat of self-disintegration as among those themes adapted by the romantics to the ancient belief in the twin.

2301. Waldeck, Peter B. The Split Self: From Goethe to Broch. Lewisburg: PA: Bucknell University Press. 1979.

Considers the use of the Doppelgänger in nineteenth- and twentieth-century German literature. Figures studied include Wedekind, Hasenclever, Kafka, and Broch.

14. The Legend of the Wandering Jew

2302. Anderson, George K. "The Wandering Jew Returns to England," Journal of English and Germanic Philology, 45 (1946): 237-250.

Learned, heavily documented study concerning the dissemination of the legend in seventeenth-century England pointing out that "the legend returned to England as something to be believed, as an indication of God's mercy." Cites as an example a prose version dated 1620 "to be found in a commonplace book (MS. Additional # 38599 in the British Museum) belonging to the Shann family of Methley, Yorkshire."

2302A. _____. "The Neo-Classical Chronicle of the Wandering Jew," Publications of the Modern Language Association, 63 (1948): 199-213.

Studies the Wandering Jew as moral preceptor or spiritual teacher figure in such versions of the legend as Volksbücher und kurtze beschreibung und erzahlung von einem juden mit namen Ahasverus (1602). Discovers that "since 1600, Ahasuerus has steadily maintained his position as a symbol of worldly experience; he has suffered much, according to the romantics; he has learned much, according to the intellectuals; and all--romantics, classicists, believers and unbelievers alike--agree that he is an instructive character, whether taken satirically or seriously."

2303. _____. The Legend of the Wandering Jew. Providence, RI: Brown University Press, 1965.

A 489-page text on the legend and undoubtedly the magnum opus of information on the legendry of the Wandering Jew and its national variations. The 14 chapters explore such topics as "The Beginning of the Legend," "The Wandering Jew in Folk Tales," "Impostors Real and Fictitious," "Traditional Treatments of the Legend: 1890-1920," and "The Decline of the Romantic: 1890-1920." Relevant to the appearance of the Wandering Jew in Gothic literature is Chapter VIII, "Ahasuerus in the Romantic Heyday" (pp. 174-211), in which the figure is discussed in Schiller's Geisterseher, Lewis's The Monk, Godwin's St. Leon, Southey's The Curse of Kehama, and Maturin's Melmoth the Wanderer. The fascination of the Gothics with the ironic punishment of eternal life is evident in their portrayals of the Jew. Considers the Wandering Jew episode of the Monk to be "the most complete portrait of the Wandering Jew drawn during the reign of Gothic romanticism."

2304. Andrews, S. G. "The Wandering Jew and The Travels and Adventures of James Massey," Modern Language Notes, 72 (1957): 39-41.

Directs attention to "a heretofore unnoted reference to the Wandering Jew in eighteenth-century literature in Simon Tyssot de Pattot's Voyages et aventures de Jacques Massé or The Travels and Adventures of James Massey (1753).

2305. Briggs, Katherine M. "The Legends of Lilith and of the Wandering Jew in Nineteenth-Century Literature," Folklore, 92 (1981): 132-140.

Lilith is a female night-monster who passed from Persian into Jewish folklore and is mentioned in Isaiah, XXXIV. In some versions of her legend, she is Adam's wife before Eve and became a nocturnal wandering demon after Eve's creation. The essay takes up the fusion of her myth with the legendry of the Wandering Jew.

2306. Collins, Grace Calvert. "Shelley's Treatment of the Legend of the Wandering Jew." (See 0675)

2307. Fulmer, Oliver B. "The Wandering Jew in English Romantic Poetry," Dissertation Abstracts, 27 (1966): 455A-456A (Tulane University).

A detailed survey of the role of the Wandering Jew in Scott's "The Wild Huntsman," Coleridge's The Rime of the Ancient Mariner, Southey's Curse of Kehama, Shelley's St. Irvyne, The Wandering Jew, and Queen Mab, Byron's Manfred, Thomas Medwin's Ahasuerus the Wanderer, and Mrs. Caroline Sheridan Norton's The Undying One. Concludes that the legend attracted the romantic poets because "the Jew was precisely the kind of exotic character that appealed to the romantic imagination and fired it to create its own visions of a tragic life."

2308. _____. "The Ancient Mariner and the Wandering Jew," Studies in Philology, 66 (1969): 797-815.

Suggests that the figure of the Wandering Jew is not merely "one of many wanderers who coalesced in the poet's unconscious mind to form the conception of the mariner, but instead must be seen as the predominant influence upon the poem, one in which Coleridge was not merely unconsciously fusing the features of several wanderers, in fairly equal proportions, but was consciously adhering to the basic components of the legendary theme."

2309. Gaer, Joseph. The Legend of the Wandering Jew. New York: New American Library, 1961.

Superficial summary of the legendry relying upon Anderson and earlier sources. Shows illustrations of the Wandering Jew by Gustav Doré and mentions but does not explore in any depth the literary adaptations of the Jew by the Gothic romantics.

2310. Garber, Frederick. "Byron's Giaour and the Mark of Cain." (See 2087)

2311. Killen, A.M. "L'Évolution de la légende du Juif errant," Revue de Littérature Comparée, 5 (1925): 5-36.

Translation: "The Evolution of the Legend of the Wandering Jew." A long and detailed survey giving the legendary and literary record of the Wandering Jew, "tragique objet de pitié, le persécuteur du Christ a toujours eu, non seulement un côté populaire, mais aussi un côté symbolique, et cela meme lorsqu'on croyait le plus formement à l'existence en chair et en os du personnage merveillieux." There are references to Lewis and P.B. Shelley.

2312. Sokoloff, B.A. "Ethan Brand's Twin." (See 1678)

2313. St. Armand, Barton Levi. "Harvey Birch as the Wandering Jew: Literary Calvinism in James Fenimore Cooper's The Spy," American Literature, 50 (1978): 348-368.

Draws several contrasts between The Spy and Charles Brockden Brown's Wieland, remarking that "Charles Brockden Brown made his heroine, Clara, traverse a similar moral wasteland, but Wieland could have taken place in Transylvania as easily as in Pennsylvania." Harvey Birch, the hero of The Spy, can be understood as a Yankee version of the Wandering Jew. "Like the Wandering Jew, who was endowed with omniscience, invisibility, and the skill to escape every imprisonment, Harvey has mysterious powers of survival."

2314. Zimansky, Curt R. "Shelley's Wandering Jew: Some Borrowings from Lewis and Radcliffe." (See 0696)

2315. Zirus, Werner. Der Ewige jude in der dichtung vornehmlich in der englischen und deutschen. Leipzig, Germany: Mayer & Muller, 1928.

Translation: The Wandering Jew in Poetry Particularly in English and German. Copy in the Widener Library of Harvard University (25234.57.25). Concentrates on the romantics' versions of the medieval legend. Has chapters on Chamisso's Peter Schlemihl and Coleridge's Rime of the Ancient Mariner.

15. The Vampire and Vampirism in Gothic Literature

2316. Aldridge, A. Owen. "The Vampire Theme: Dumas Pêre and the English Stage," Revue des Langues Vivantes, 39 (1973): 312-324.

On the influence of Polidori's The Vampyre on the melodramas of Dumas Pêre (1803-1870).

2317. Babener, Liahana. "Predators of the Spirit: The Vampire Theme in Nineteenth-Century Literature," Dissertation Abstracts International, 36 (1976): 6668A-6669A (University of California at Los Angeles).

Refers to the vampire as "an archetypal image of the bête noir that lurks within the human soul. The motif of the vampire becomes a metaphor for spiritual violation, for transgression against the personal integrity of another. Poe's vampires, afflicted with disturbed sexual compulsions and predatory egos, debilitate and consume their victims."

2318. Bleiler, E. F. Introduction to Varney the Vampyre: or, The Feast of Blood. (See 1163)

2319. Blythe, Hal and Charlie Sweet. "Poe's Satiric Use of Vampirism in 'Berenice.'" (See 1523)

2320. Breene, R. S. "An Irish Vampire," Occult Review, 38 (October, 1925): 242-245.

2321. Brownell, M. R. "Pope and the Vampires in Germany." (See 2140)

2321A. Carter, Margaret L. Shadow of a Shade: A Survey of Vampirism in Literature. New York: Gordon Press, 1977.

Offers a checklist of approximately 350 illustrations of vampirism in literature. Treats the vampire theme as a literary device, not as folklore or superstition.

2322. Clapp, Edwin R. "La Belle Dame as Vampire." (See 2075)

2323. Copper, Basil. The Vampire in Legend, Fact, and Art. London: Robert Hale, 1973.

An inferior and hasty study seemingly marred by lack of research as well as errors of fact and interpretation. Particularly weak on the Victorian blood, T. P. Prest's (or J. M. Rhymer's) Varney the Vampyre. Compiled to satisfy the public thirst for things vampiristic.

2324. Eaves, A. Osborne. Modern Vampirism. Harrogate, England: Talisman, 1904.

A collection of case studies used by Montague Summers in the compilation of his own The Vampire, His Kith and Kin. (See 2347)

2325. Florescu, Radu and Raymond McNally. In Search of Dracula. (See 1225)

2326. Frank, Alan. Monsters and Vampires. London: Octopus Books, 1976.

An illustrated history of the early vampire film. Principally a browser's book rather than a serious study of the portrayal of Dracula by Bela Lugosi and others.

2327. Frayling, Christopher. "Vampires," London Magazine, 14 (June-July, 1974): 94-104.

On the renewal of interest in popular literature and the horror film.

2328. Hock, Stefan. Die Vampyrsage und ihre verwertung in der deutschen literatur. Berlin: Forschungen zur Neueren Literatur, Band 17, 1900.

Translation: The Vampire Saga and Its Utilization in German Literature. On Goethe's Braut von Korinth and others.

2329. Kendall, Lyle H., Jr. "The Vampire Motif in 'The Fall of the House of Usher.'" (See 1573)

2330. Kerouac, Jack. "Nosferatu." (See 2482)

2331. Masters, Anthony. The Natural History of the Vampire. New York: G. P. Putnam, 1972.

Derives much of its material from Montague Summers's, The Vampire, His Kith and Kin (see 2347). Regards all vampirism as basically psycho-sexual whether in its literary, superstitious, or pop cultural form. One useful aspect of the natural history is its lengthy bibliography of sources.

2332. McNally, Raymond T. Introduction to A Clutch of Vampires: These Being Among the Best from History and Literature. New York: New York Graphics Society, 1974.

An anthology of vampire lore and gore. Has illustrations by Munch and Gorey and includes Le Fanu's Carmilla, Stoker's "Dracula's Guest," and essays by Montague Summers, Madame Blavatsky, William Seabrook, and R. Matheson's classic "Drink My Red Blood."

2333. Murgoci, Agnes. "The Vampire in Roumania," Folklore, 37, Number 4 (1926): 320-349.
A critical tour of Dracula's homeland, its vampire locales, superstitions, and historical origins.

2334. Oinas, Felix. "East European Vampires and Dracula." (See 1240)

2335. _____. "Heretics as Vampires and Demons in Russia," Slavic and East European Journal, 22 (1978): 433-441.
A study of the semantic interplay between the two words, "heretic" and "vampire," in East European and Russian cultures. "Primarily, in the Russian north, 'heretics' have developed into a heterogeneous group of sorcerers, witches, and vampires called eretik, eretnik, eretnica, erestun, and others. In Siberia, eretnik also denotes 'vampire.'"

2336. Olivier, Jean-Michel. "Le Texte du vampire," Etudes Littéraires, 11 (1978): 113-159.
Translation: "The Vampire Text." On Isidore Ducasse's (Comte de Lautréamont) Maldoror (1869).

2337. Partin, Bruce Lynn. "The Horror Play: Its Transition from the Epic to the Dramatic Mode." (See 1072)

2338. Perkowski, Jan L. Vampires of the Slavs. Cambridge, MA: Slavica, 1976.
A historical survey of the East European folklore.

2339. Pirie, David. The Vampire Cinema. (See 2493)

2340. Riccardo, Martin V. Vampires Unearthed: The Vampire and Dracula Bibliography of Books, Articles, Movies, Records, and Other Material. New York: Garland, 1983.
Appears to be a definitive bibliographical compendium of the subject of vampirism with separate sections on fiction, including novels, anthologies, short stories, and Dracula comics. Also covers the media, including television productions and other video manifestations of the vampire craze. Non-fiction, covering work on the vampire myth and the historical Vlad Dracula as well as journals and organizations devoted to the vampire cult, is also represented.

2341. Richmond, Lee J. "Edgar Allan Poe's 'Morella': Vampire of Volition." (See 1601)

2342. Roberts, Bette B. "Ann Rice's Interview with a Vampire." (See 1845)

2343. Ronay, Gabriel. The Dracula Myth. (See 1243)

2344. Roth, Lane. "Dracula Meets the Zeitgeist: Nosferatu as Film Adaptation." (See 2496)

2345. Silver, Alain and James Ursini. The Vampire Film. (See 2499)

2346. Senf, Carol Ann. "Daughters of Lilith: An Analysis of the Vampire Motif in Nineteenth-Century English Literature," Dissertation Abstracts International, 39 (1979): 7363A (State University of New York at Buffalo).

A survey of the vampire as theme, creature, and metaphor in Lamia, Christabel, Jane Eyre, Bleak House, Middlemarch, Carmilla, and Dracula. Develops the thesis that "many English writers adapted characteristics of the ancient Greek Lamia and East European vampire to symbolize problems within their society: amoral behavior, parasitism, exploitative forms of eroticism, and women's confined existence."

2347. Summers, Montague. The Vampire, His Kith and Kin. London: Trench and Trubner, 1928; Rpt. New Hyde Park, NY: University Books, 1964.

One avowed purpose of the study is to verify historically the authenticity of vampirism in all nations and cultures and thus to establish the true basis of the many superstitions, legends, and myths. "In the present work, I have endeavoured to set forth what might be termed 'the philosophy of vampirism.' The present work is the first serious study in English of the vampire, and kindred traditions from a general, as well as from a theological and philosophical point of view." Chapter 5, "The Vampire in Literature" (pp. 271-340), mentions the Gothic novelists and is rich in information about the Victorian vampire tale. "Not until we come to Polidori's novel, The Vampyre, do we meet with the vampire in the realm of Gothic fancy." Although occasionally flawed by Summers's flamboyant style, the book remains an indispensable guide for detecting the vampire in literature--and elsewhere.

2348. _____. The Vampire in Europe. New Hyde Park, NY: University Books, 1965.

Originally published in 1929, the sequel completes the survey begun by The Vampire, His Kith and Kin. Includes field research and case histories gathered from Summers's conversations on local legends from Greece, Albania, and other European vampire lairs. There is some redundancy of material with the previous study.

2349. Todd, Janet. "Class-ic Vampire." (See 2501)

2350. Twitchell, James. "Shelley's Use of Vampirism in The Cenci." (See 0694)

2351. _____. "Heathcliff as Vampire." (See 1113)

2352. _____. "La Belle Dame as Vampire." (See 2122)

2353. _____. "The Vampire Myth," American Imago, 37 (1980): 83-92.

Examines the psychological significance of vampire attack in all of its ramifications. Much of the material assembled about the subject of auto-erotic symbology is also discussed in expanded form in Twitchell's recent study, The Living Dead: A Study of the Vampire in Romantic Literature (see 2354).

2354. _____. The Living Dead: A Study of the Vampire in Romantic Literature. Durham, NC: Duke University Press, 1981.

Discusses the ubiquitous motif of vampirism in Blake, Poe, Coleridge, the Brontës, Shelley, and Keats. Has commentaries on the contributions of Polidori and Stoker to the development of the vampire tale. Follows two critical approaches: "studies the permutations of the vampire-Lamia figure (Dracula, Christabel, Heathcliff) and examines characterizations in which a vampirelike exchange of energy occurs."

2355. "Vampire Lolly," Listener, 92 (1974): 275.

2355A. Varma, Devendra P. Introduction to Varney the Vampyre: or, The Feast of Blood, foreword by Robert Bloch. New York: Arno Press, 1971.

The pilot volume in the Arno series of restored Gothics. Regards Varney as the ne plus ultra specimen of the Victorian blood with its suspenseful plot and superb visual horrors. Varma gives the history of the vampire myth and traces its foundations to oriental sources.

2356. Weissman, Judith. "Women and Vampires: Dracula as a Victorian Novel." (See 1253)

2357. Whitton, Charlotte. "Lord Byron on Vampires," Queen's Quarterly, 57 (1950): 474-478.

On Byron's lifelong fascination with the breed, his abortive vampire fragment, and his comments to others on vampirism.

2358. Wolf, Leonard. A Dream of Dracula: In Search of the Living Dead. (See 1254)

2359. Wright, Dudley. Vampires and Vampirism. London: H. Rider, 1924.

Originally published in 1914, then enlarged. Has illustrations and is medically oriented toward case studies of the vampire phenomenon.

16. The Werewolf and Werewolfism

2360. Black, George F. A List of Works Relating to Lycanthropy. New York: New York Public Library, 1920.

A bibliographical pamphlet of werewolves and werewolfism both in and out of literature, compiled by a scholar of witchcraft and Scottish antiquities.

2361. Bleiler, E. F. Introduction to Wagner the Wehrwolf by G. W. M. Reynolds. New York: Dover, 1975, pp. vii-xviii.

Gives a biographical account of the literary fame and reputation of Dickens's contemporary, George William MacArthur Reynolds. His Wagner the Wehrwolf (1847) remains the locus classicus of the Victorian blood, a book brimming with murders, marauders, slimy passageways, dismal streets and alleys, Satanic shadows, Gothic chills, and eventually the werewolf himself.

2362. Copper, Basil. The Werewolf in Legend, Fact, and Art. New York: St. Martin's Press, 1977.

An encyclopedia of lycanthropy. Pages 115 to 192 are devoted to the presence of the werewolf in literature. Has a useful bibliography of werewolfism.

2363. Eisler, Robert. Man into Wolf. New York: Philosophic Library, 1952.

A clinical study which collects actual case histories of the lycanthropic psychosis and its frequently savage consequences. Defines the werewolf delusion as "a particular form of raving madness manifesting itself in the patient's belief that he is a wolf, with lupine teeth, refusing to eat anything but raw, bloody meat, emitting bestial howls and indulging in unrestrained sexual attacks on any victim he can overpower."

2364. Hamel, Frank. Human Animals. London: W. Rider, 1915.

On lycanthropic transformation, werewolf trials, human serpents, and phantasmic doubles.

2365. Kittredge, George Lyman, "Metamorphosis," in Witchcraft in Old New England. Cambridge, MA: Harvard University Press, 1928, pp. 174-184.

The chapter deals with the diabolic phenomenon of animal transformation and werewolfism.

2366. Krauss, Friedrich Salomon. "Der Werewolf," in Slavische volkforschungen: Abhandlungen über glauben, gewohnheitsrechte, sitten, bräuche, und die guslarenlieder der südslaven. Leipzig, Germany: W. Heims, 1908, pp. 137-144.

Translation: Slavic Folk Researches: Essays on Beliefs, Genuine Customs, Practices, Usages, and the Folksongs of the Southern Slavs. On the werewolf folklore of southern Europe.

2367. "Lycanthropy," Occult Review, 25, Number 4 (1917): 214-217.

On the symptoms of the lycanthropic delusion.

2368. O'Donnell, Elliott. Werewolves. New York: Longrue Press, 1965.

Case studies of lycanthropic hysteria. Does not deal directly with the werewolf in literature.

2369. Oinas, Felix J. Introduction to Werewolf in The Golden Steed: Seven Baltic Plays, ed. Alfreds Straumanis. Prospect Heights, IL: Waveland Press, 1979.

On the adaptation of folk beliefs to the making of a werewolf drama.

2369A. Smith, Kirby Flower. "An Historical Study of the Werewolf in Literature," Publications of the Modern Language Association, 9 (1894): 1-42.

A pioneering survey of literary lycanthropy. Covers werewolfery in Marryat and Maupassant, as well as ballads and superstitions.

2370. Spence, Lewis. "The Cult of the Werewolf in Europe," Occult Review, 34, Number 4 (1921): 221-226.

Not on werewolfism in literature and folklore, but on the phenomenon in daily life. Observes that "the belief is probably a relic of early cannibalism. Communities of semi-civilized people would begin to shun those who devoured human flesh."

2371. Stewart, Caroline Taylor. "The Origin of the Werewolf Superstition," University of Missouri Studies (Social Science Series), 2, Number 3 (1909): 1-22.

A special pamphlet on the anthropology of the subject.

2372. Summers, Montague. The Werewolf. New Hyde Park, NY: University Books, 1966.

Originally published in 1933 using as a source Sabine Baring-Gould's The Book of Were-Wolves: Being an Account of a Terrible Superstition (1865). With thoroughness and awesome erudition, Summers sets forth to stalk werewolfery to its historical and cultural lairs in a strange, yet splendid, book. Says that "Werewolfery is of itself a vast subject and when we quite legitimately extend our pervestigation to shape-shifting and animal-metamorphosis in general the field is immense." The text confirms the field's immensity with illustrations and huge chapters on "The Werewolf: His Science and Practice," "The Werewolf in England and Wales, Scotland and Ireland," and an important "Note on the Werewolf in Literature." Alluding to several Gothic authors, Summers comments as follows on Maturin's use of the theme: "That the subject could not fail to attract the sombre and sullen genius of Maturin we should have expected and the figure of the lycanthrope in his last romance, The Albigenses, 1824, is drawn with remarkable and remorseless power." Has a full-dress bibliography of lycanthropy, although many of Summers's sources are obscure.

17. Mesmerism, the Evil Eye, and Gothic Literature

2373. Andola, John Anthony. "Nathaniel Hawthorne's Use of Mesmerism in Four Major Works." (See 1640)

2374. Darnton, Robert. Mesmerism and the End of the Enlightenment in France. Cambridge, MA: Harvard University Press, 1968.

"Examines the mentality of literate Frenchmen on the eve of the Revolution, to see the world as they saw it, before the Revolution threw it out of focus. Touches on various literary matters pertaining to mesmerism in Chapter 5, "From Mesmer to Hugo" (pp. 126-159).

2375. Elsworthy, Frederick T. The Evil Eye. London: Collier, 1958.
On the superstition of the lethal eye or injurious glance in various cultural contexts. The eye that maims or slays is an almost indispensable facial characteristic of the Gothic villain.

2376. Holman, Harriet R. "F. Marion Crawford and the Evil Eye." (See 1753)

2377. Kaplan, Fred. Dickens and Mesmerism: The Hidden Springs of Fiction. Princeton, NJ: Princeton University Press, 1975.
Believes that Dickens was so obsessed with the subject of mesmerism that he introduced it into many of his novels. Builds this thesis up from the biographical fact that Dickens was a close friend of Dr. Elliotson, England's leading mesmerist. Has a chapter called "The Search for the Self" which connects mesmerism with self-discovery. Discusses mirrors, gestures, trances, and the character of Jasper in The Mystery of Edwin Drood.

2378. Lind, S. E. "Poe and Mesmerism." (See 1580)

2379. Rosenthal, Bernard. "Melville, Marryat, and the Evil-Eyed Villain." (See 1705)

2380. Stoehr, Taylor. "Hawthorne and Mesmerism." (See 1682)

2381. Tucker, B. D. "'The Tell-Tale Heart' and the 'Evil Eye.'" (See 1628)

18. Death by Spontaneous Combustion

2382. Farrag, Aida. "Zola, Dickens, and Spontaneous Combustion," Romance Notes, 19 (1978): 190-195.
Because Zola denied having read Dickens's Bleak House, a novel containing the death of Krook by spontaneous combustion, the essay "reexamines the manner in which Zola handles spontaneous combustion in Le Docteur Pascal (1893)." Believes that Bleak House was one of Zola's sources.

2382A. Ferguson, J. Delancey. "Death by Spontaneous Combustion," Colophon, 9 (1932): no page numbers.
A 12-page essay on the subject of spontaneous combustion as a cause of fatality in literature and life. Gives brief attention to the death by this means of the elder Wieland in Charles Brockden Brown's novel.

2383. Perkins, George. "Death by Spontaneous Combustion in Marryat, Melville, Dickens, Zola, and Others," Dickensian, 60 (1964): 57-63.

A survey of the fatal phenomenon and a sequel to Wiley's "Four Strange Cases" (see 2384). Works treated include Marryat's Jacob Faithful, Melville's Redburn, Dickens's Bleak House, Zola's Doctor Pasteur, and there is also some reference to the special form of Gothic death in Brockden Brown's Wieland.

2384. Wiley, Elizabeth. "Four Strange Cases," Dickensian, 58 (1962): 120-125.

Each case is an instance of Gothic death by spontaneous combustion, a spectacular event found originally in Brockden Brown's Wieland and later called upon by Dickens to dispose of the wicked Krook in Bleak House (1852).

19. An Esoteric Miscellany and Fugitive Gothic Sources

2385. Booth, Michael R. English Melodrama. London: Herbert Jenkins, 1965.

General historical survey of melodrama on the English stage with some reference to its eighteenth-century Gothic and Victorian forms.

2386. Breitlinger, Eckhard. Der Tod im englischen roman um 1800. Göppingen, Germany: Kümerle, 1971.

Translation: Death in the English Novel Around 1800. Has material on Lewis's The Monk. Demonstrates the preoccupation with death and its various sensational forms in the Gothic fiction of the period.

2387. Brose, Patricia B.D. "An Analysis of the Functioning of Gothic Themes in the Folklore and Writing of Children in the Second and the Fifth Grades," Dissertation Abstracts International, 34 (1973): 2154A (University of Nebraska).

Investigates children's stories containing Gothic characters and effects "to determine how traditional images of the supernatural function in fantasies written by second and fifth grade children." Concludes that "the most artistically crafted stories by children reflected the pleasure-through-terror stance of the Gothic-Romantic novelists."

2388. Clayborough, Arthur. The Grotesque in English Literature. New York: Oxford University Press, 1965.

The opening sections of the book are all relevant to Gothic studies. These are: "The Word, 'Grotesque,'" and "Writers on the Grotesque." Refers to the handling of the grotesque in Poe, Hoffmann, and Coleridge and discusses the grotesques of Dickens under "Fact and Fancy, Melodrama, the Macabre" (pp. 201-251).

2389. Crouch, Laura Ernestine. "The Scientist in English Literature: Domingo Gonsales (1638) to Victor Frankenstein (1817)." (See 0718)

2390. Davis, David Brion. Homicide in American Fiction: A Study in Social Values. (See 1309)

2391. Davis, Richard. The Octopus Encyclopedia of Horror. London: Octopus Books, 1981.

Various experts on supernatural subjects contribute essays to the volume. Of special interest are Basil Copper's article on werewolves and Michael Parry's piece on Frankenstein.

2392. "Detection and Terror Supplement," London Times Literary Supplement, February 25, 1955, p. i-xii.

Contains an article, "The Images of Horror: The Unknown and Familiar" (pp. iii-iv) which discusses suspense in Gothic fiction and uses Poe, Lovecraft, and M. R. James as examples. "The Gothic and the horrible is only incidental; Godwin's themes are social, Ann Radcliffe's, moral. Even Monk Lewis's she-devil, Matilda, is only introduced as a shortcut to Anselmo's [sic] violation of the chaste Agnes."

2393. Diederichs, Benno. Von Gespenster geschichten, Ihre technik und ihre literatur. Leipzig, Germany: Schmid und Spring, 1903.

Translation: Of Ghost Stories, Their Technique and Their Literature. Gives a short history of the Gothic but deals mainly with later developments.

2394. Fiedler, Leslie. Freaks: Myths and Images of the Secret Self. New York: Simon and Schuster, 1978.

A social study of monsterism in all of its mutations. There are sections on dwarfs, giants, "supermen and superwomen," "The Eros of Ugliness," and "The Image of the Freak." Chapter 10, "Freaks and the Literary Imagination" (pp. 256-273), bears on the Gothic. When freak characters were presented by eighteenth-century Gothic novelists, "they were not embodied as such but as grotesques."

2395. Gadway, John F. "The Castle in the Bildungsroman," Dissertation Abstracts International, 33 (1973): 4341A (Tulane University).

Examines six German novels in which "the advice and example offered by the foster father of the Bildungsroman is symbolized by the castle in which the hero typically finds him." Does not deal directly with the castle as a haunted locale which contains the secret of the hero's heritage. Novels studied include Wieland's Agathon, Goethe's Wilhelm Meister's Apprenticeship, and Thomas Mann's The Magic Mountain.

2396. Gaunt, William. Bandits in a Landscape: A Study of Romantic Painting from Caravaggio to Delacroix. London: The Studio, Ltd., 1937.

Has material on the favorite sublime landscape painter of the Gothic novelists, Salvator Rosa. Diminutive brigands lurking in the shadowy obscurity of a landscape panorama is a fair description of the Radcliffean countryside.

2397. Goodrich, Norma L. "Gothic Castles in Surrealist Fiction," in Proceedings of the Comparative Literature Symposium, From Surrealism to the Absurd, ed. Wolodymyr T. Zyla. Lubbock, TX: Texas Technological University Press, 1970, pp. 143-162.

A survey of the surrealist writers' use of the haunted castle. Walpole is credited with donating this receptacle of the absurd to later fiction.

2398. Grant, Marcus. Horror: A Modern Myth. London: Heinemann, 1974.

A 91-page illustrated workbook for students of the liberal arts interested in the social significance of horror. Asserts its purpose to be to display Frankenstein, Dracula and Dr. Jekyll and Mr. Hyde as social myths but fails to do so. Instead, we get study exercises which are at best juvenile and at worst downright silly, such as the essay assignment "Write a story about a working-class vampire."

2399. Haining, Peter. Terror! A History of Horror Illustrations from the Pulp Magazines. London: Souvenir Press, 1976.

A pictorial anthology of the fantasy pulps from the 1920s, 1930s, and 1940s.

2400. Hallie, Philip P. Horror and the Paradox of Cruelty. Middletown, CT: Wesleyan University Press, 1969.

A scholarly analysis of classic images of cruel behavior via Hogarth's Four Stages of Cruelty, Sade's novels, and Gothic fiction. Paradoxically, under the right (or wrong) circumstances societies can condone institutionalized cruelty and publicized sadism.

2401. Hamel, Frank. Human Animals. (See 2364)

2402. Haycraft, Howard. Murder for Pleasure: The Life and Times of the Detective Story. New York: Appleton-Century-Crofts, 1941; London: Davies, 1942.

Of peripheral interest to students of the Gothic, the book is not much more than a manual of titles of detective fiction; yet, much of this fiction may be said to have Gothic roots and debts. Takes Poe to be the founder of the genre with his "Murders in the Rue Morgue" (1841).

2403. Hays, Peter. The Limping Hero: Grotesques in Literature. New York: New York University Press, 1971.

The study is relevant to Gothic villains and their deformities. Studies the lame hero as a version of the Prometheus-Faust figure, someone who defies heavenly authority in the name of knowledge. The figure is further associated with fear of impotence and castration. Comments on Victor Frankenstein as a type of

limping hero whose behavior and personality are both Oedipal and Promethean. "Wisdom is an unnatural crime and whoever in pride and knowledge, hurls nature into the abyss of destruction, must himself experience nature's disintegration."

2404. Jerome, Joseph. Montague Summers: A Memoir, foreword by Dame Sybil Thorndike. London: Cecil & Amelia Woolf, 1965.

A short, appreciative, nearly adulatory reminiscence of "Monty," the Reverend Montague Summers (1880-1948), author of The Gothic Quest, A Gothic Bibliography and leading twentieth-century interpreter of Gothicism.

2405. Jones, Robert. The Shudder Pulps. (See 2244)

2406. Kaufman, Pamela. "Burke, Freud, and the Gothic." (See 0101)

2407. Kennard, Jean E. Number and Nightmare: Forms of Fantasy in Contemporary Fiction. (See 1833)

2408. Kerr, Howard. "'Ghosts and Ghost Seeing': Spiritualism in American Occult Fiction," in Mediums, and Spirit-Rappers, and Roaring Radicals: Spiritualism in American Literature, 1850-1900. Urbana, IL: Illinois University Press, 1972, pp. 55-59; 65-71; Rpt. in Literature of the Occult: A Collection of Critical Essays, ed. Peter Messent. Englewood Cliffs, NJ: Prentice-Hall, 1981, pp. 78-88.

A condensed history of spiritualism as a social movement together with its impact on the literary taste for the supernatural. "By repeatedly bringing ghosts to public attention, spiritualism probably helped stimulate the general appetite for supernatural fiction. The mediums who helped to popularize the movement fit neatly into established patterns of Gothic romance simply by virtue of their human situation and puzzling talent and as time passed they came to provide a focus for writers interested in exploring unusual states of consciousness."

2409. Lee, Grace Farrell. "The Grotesque: A Demonic Tradition." (See 2262)

2410. Marshall, Roderick. Italy in English Literature, 1755-1815: Origins of the Romantic Interest in Italy. New York: Columbia University Press (Columbia University Studies in English and Comparative Literature), 1934.

A general study not confined to interest in Italy in the Gothic period alone. Sinister landscapes and scheming villains as well as a certain aura of Catholic terror were associated in the English literary imagination with Italy. The Italianate influence is most visible in "the vicious Italian of the tale of terror," not solely in the Gothic work of Mrs. Radcliffe but also in such shockers as Isaac Crookenden's Horrible Revenge: or, The Monster of Italy (1808).

2411. Masters, R. E. L. Perverse Crimes in History: Evolving Concepts of Sadism, Lust-Murder, and Necrophilia--From Ancient to Modern Times, Including a historical survey of sexual savagery in the East by Allen Edwardes. New York: Julien Press, 1963.

An informative volume for those who wish to grasp the psycho-pathology underlying various types and degrees of Gothic malignancy. Has chapters on "The Sex Criminal as Werewolf," "Vampires and Cannibals," and "Necrophiles, Necrosadists, Necrophagists." Chapter 2, "Two Monsters Extraordinaire," records the sadistic biographies of Gilles de Rais, Marshal of France and murderer of 800 boys, and the "Blutgräfin" or blood countess, Elizabeth Bathory, whose vampirism shocked Hungary. Has no index; no bibliography.

2412. Matthews, J. H. Surrealism in the Novel. Ann Arbor, MI: Michigan University Press, 1966.

Takes up the relationship between the Gothic and the surreal in a section called "Anticipation." Also discusses the enmity of criticism toward surrealism. Explains the irrational concepts and erotomania of Gothic surrealism.

2413. McNally, Raymond. Dracula: A Biography of Vlad the Impaler 1431-1476. (See 1236)

2414. Messent, Peter B. "Introduction" to Literature of the Occult: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, 1981; pp. 1-16.

Claims that the Gothic novel is an early and original force behind occult literature and that the Gothic "has continued unbroken to the present day." Agrees with the trend in modern criticism that says that Gothic fiction is often a "metaphysical quest" and that Gothicism's most durable character is the superman-villain: "One branch of occult literature derives from the Gothic in its continuing use of this 'immortal outcast,' this 'masterful, vaunting villain.' Where the hidden forces of the universe are gathered up into a human or quasi-human figure such as Frankenstein or Dracula, the status of the figure as 'outsider' is insisted on throughout the text."

2415. Möbius, Hans. Die Englischen rosenkreuzer romane und ihre vorläufer: Eine Studie die entwicklung der phantastisch-romantischen erzählungsart in England während des 18. und 19. jahrhunderts. Hamburg, Germany: Lütcke und Wulff, 1911.

Translation: The English Rosicrucian Novels and Their Forerunners: A Study of the Development of the Fantastic-Romantic Narrative Art in England During the Eighteenth and Nineteenth Centuries. Examines the interrelationship of the Rosicrucian novel and the Gothic romance as seen in such works as Godwin's St. Leon: A Tale of the Sixteenth Century (1799).

2416. Noske, Frits. "Sound and Sentiment: The Function of Music in the Gothic Novel," Music and Letters, 62 (1981): 162-175.

Rectifies the critical oversight that "the function of music seems to have been neglected by students of the Gothic novel."

Discusses the music and musicmakers in all of Mrs. Radcliffe's novels, observing that "the most interesting aspect of music is its function as the indicator of moral values. But in Lewis's conception, music is still connected with visible beauty but no longer with high morals." Also discusses the function of melody in Charlotte Dacre's Zofloya, Shelley's St. Irvyne, and Maturin's Melmoth the Wanderer.

2417. Palmer, Jerry. Thrillers: Genesis and Structure of a Popular Genre. New York: St. Martin's Press, 1979.

Of marginal value to students of the Gothic. Should be compared against an earlier study of the thriller school, Ralph Harper's The World of the Thriller. Cleveland, OH: Case-Western University Press, 1969.

2418. Paterna, Wilhelm. Das Übersinnliche im englischen roman (von Horace Walpole bis Walter Scott). Hamburg, Germany: Lüctke und Wulff, 1915.

Translation: The Supernatural in the English Novel (from Horace Walpole to Walter Scott). A published dissertation and an early synoptic history of the Gothic novel and one of its literary successors, the historical novel.

2419. Pridgeon, Charles T., Jr. "Insanity in American Fiction from Charles Brockden Brown to Oliver Wendell Holmes." (See 1455)

2420. Rabkin, Eric S. "The Fantastic and Literary History," in The Fantastic in Literature. Princeton, NJ: Princeton University Press, 1976.

Discusses Mary Shelley's Frankenstein within the tradition as "the best example of naturalized Gothic. Only in the middle of this epistolary novel does the reader discover how the 'daemon' was created."

2421. Rawcliffe, D. H. Illusions and Delusions of the Supernatural and the Occult: The Psychology of the Occult, foreword by Julian Huxley. New York: Dover, 1959.

A survey which explains such subjects as firewalking, teleportation, dowsing, precognition, ghosts, lycanthropy, vampirism, and other occult matters bearing on events in Gothic novels.

2422. Richardson, Maurice. "The Psychoanalysis of Ghost Stories," Twentieth Century, 166 (1959): 419-431.

Relies on Freud's distinction between fairy and ghost stories. "It helps to explain the history of the literature of the uncanny; the waves of Gothic romances at the end of the eighteenth and ghost stories at the end of the nineteenth centuries as reactions against rationalism." Discusses Poe, M. R. James, Henry James, and Kafka. Says that "Dracula provides really striking confirmation of the Freudian interpretation. The source book here is Dr. Ernest Jones's fascinating monograph On the Nightmare, which has a special chapter on the vampire superstition."

2423. Rottensteiner, Franz. The Fantasy Book: The Ghostly, the Gothic, the Magical, the Unreal. New York: Macmillan, 1973; London: Thames & Hudson, 1973.

Has numerous illustrations as well as good coverage of continental Gothic material. Does not purport to be scholarly but aims "to provide a succinct overview of the variety of literary fantasy in all its forms," including Gothic fantasy.

2424. Saurat, Denis. Literature and Occult Tradition: Studies in Philosophical Poetry. trans. Dorothy Bolton. London: G. Bell, 1930.

Discusses the influence of the alchemist, Hermes Trismegistus, and the Cabala on the verse of Milton, Spenser, Blake, Shelley, Heine, Lamartine, Vigny, and others.

2425. Scott, George Ryley. The History of Torture Throughout the Ages. London: Torchstream Books, 1954.

A documented, appalling chronicle of every known form of man's inhumanity to man "throughout the ages." The reiterated thesis is the warning that "recent happenings in other countries have suggested that the outbreak of mass cruelty is never an impossibility." For the student of the Gothic, Scott's portrait of the activities of the Inquisition is especially relevant. Also has a special note involving "The Torture of the Pendulum" (p. 242), the historical actuality of the ingenious torture used by Poe in his famous story "The Pit and the Pendulum."

2426. Search, Pamela. The Supernatural in the English Short Story. (See 1094)

2427. Shumaker, Wayne. Literature and the Irrational: A Study in Anthropological Backgrounds. Englewood Cliffs, NJ: Prentice-Hall, 1960.

Pursues a "noble savage" idea in modern psychological jargon by attempting to show that literature originates in and embodies a primitive or "irrational" state of mind, and that its regressive nature furnishes a harmony desired by the modern psyche.

2428. Spence, Lewis. An Encyclopaedia of Occultism. London: Routledge, 1920; Rpt. New Hyde Park, NY: University Books, 1960.

Described as "a compendium of the occult sciences, occult personalities, psychic science, magic, demonology, spiritualism, mysticism, and metaphysics," the work contains 2500 entries, many several pages long. An established reference in the field, Spence's Encyclopaedia lends itself to students of various historical obscurities arising in the Gothic.

2429. Stade, George. "Thrillers," Columbia Forum, 13, Number 1 (1970): 34-37.

Discusses modern survivals of Gothic suspense and plotting.

2430. Sullivan, T. R. The Ghost in Fiction. New York: Riverside Press, 1906.

A survey of the nature and function of phantoms, apparitions, wraiths, ghosts, and specters in literature. Avenging ghosts, Shakespeare's shades, messengers of doom, and apparitions of the haunted castle are surveyed for their various duties. Walpole's gigantic Alfonso residing within the walls of the Castle of Otranto is referred to as an example of ghostly justice rising to defeat evil.

2431. Summers, Montague. "The Illustrations of the Gothick Novels." (See 0185)

2432. Thacker, Christopher. "'Wish'd, Wint'ry, Horror': The Storm in the Eighteenth Century." (See 2015)

2433. Thorslev, Peter. "Incest as Romantic Symbol," Comparative Literature Studies, 2 (1965): 41-58.

An excellent analysis of the incest theme which the romantics used "as a kind of archetype of unconscious sin." Mentions incest as a common Gothic motif, remarking that "incest as a popular theme was first revived in England in Gothic novels and dramas and in Germany in Schauerromane where the Gothic uses the incest theme to symbolize a basically irrational element in the order of things, a capricious fate, or to symbolize the psychologically dark and irrational, the unconscious and unnatural desires in the heart of man."

2434. Thürnau, C. Geister in englischen literatur des 18. jahrhunderts. (See 2016)

2435. Todorov, Tzvetan. "The Uncanny and the Marvelous," in The Fantastic: A Structural Approach to a Literary Genre, trans. Richard Howard. Cleveland, OH: Case-Western University Press, 1973.

Todorov's definitions are relevant to the Gothic novel as a self-contained form. "The fantastic seems to be located on the frontier of two genres, the marvelous and the uncanny, rather than to be an autonomous genre. One of the great periods of supernatural literature, that of the Gothic novel, seems to confirm this observation." Also distinguishes four categories of the marvelous which apply to the Gothic: "hyperbolic marvelous; exotic marvelous; instrumental marvelous; scientific marvelous."

2436. Trousson, Raymond. Le Thême de Prométhée dans la littérature européene. Genêve, Switzerland: Librairie Droz, 1964.

Appraises the romantic poets' obsession with the myth of Prometheus in all of its ramifications. Mary Shelley's Gothic version of the myth in Frankenstein is negative and pessimistic since her "modern Prometheus" unleashes dark forces which tend to destroy rather than enlighten. Compares Mary's version against Percy Shelley's Prometheus Unbound (1820) with its heroic-optimistic portrayal of the hero. Studies the theme of Prometheanism in Goethe, Hugo, Ibsen, and others.

2437. Utter, Robert Palfrey and Gwendolyn Bridges Needham. Pamela's Daughters. New York: Macmillan, 1936.

Two chapters from Utter and Needham's gallery of tearful and terrified maidens are pertinent to the delicious sufferings of the Gothic maiden, one of Pamela's most lachrymose daughters: "Liquid Sorrow" (pp. 96-137) and " 'Cut My Lace, Charmian' " (pp. 138-168). Exactly how Richardson's pair of iron maidens, Pamela and Clarissa, developed into the melodramatic maidens of the Gothic romance is taken up. 'The woman of feeling, the child of nature, precious sorrows and divine sensibilities, the uncorseted silhouette and the Gothic romance" prompt the conclusion that "Pamela is the ancestress of the fainting heroines of the Gothic romance. Of all Pamela's daughters, these heroines of Mrs. Radcliffe are the habitual fainters. "

2438. Webb, James. The Occult Underground. La Salle, IL: Open Court, 1974.

Records "the quest to find occult meaning in all aspects of life: the rise of the spiritualist movement, the popularity in the West of eastern religions, the occult's influence on European politics, especially socialism and nationalism. "

2439. Weihofen, Henry. The Urge to Punish. New York: Farrar, Straus, and Cudahy, 1956.

Takes new approaches to the problem of mental irresponsibility for crime. The work is sometimes cited by bibliographers of the Gothic, but is a forensic rather than a literary study which considers "the problem of how we should deal with cases in which the question arises whether a person charged with crime was so mentally disordered at the time of the act charged that he should be held irresponsible. "

2440. Weinberg, Robert. 'The Horror Pulps, 1933-1940. " (See 0038)

2441. Whitmore, Charles Edward. The Supernatural in Tragedy. London: Oxford University Press, 1915; Cambridge, MA: Harvard University Press, 1915.

Has a useful supernatural-in-Shakespeare bibliography. Covers the important role of the ghost in the Elizabethan tragedy of revenge, a dramatic type that became a probable source for many Gothic scenes, effects and characters (see 2008).

2442. Wilson, Colin. The Strength to Dream: Literature and the Imagination. Westport, CT: Greenwood Press, 1973.

Contains material on Lovecraft, M. R. James, and Poe. Wilson is also the author of The Occult: A History (Vintage, 1973).

2443. Wilson, James D. "Incest and American Romantic Fiction, " Studies in the Literary Imagination, 7 (1974): 31-50.

Beginning with American literature's proto-Gothicist Charles Brockden Brown, the theme of incest continued to intrigue the dark romantics--Poe, Hawthorne, and Melville. These writers associate the incest theme with "the solipsistic individual who discovers painfully that any attempt to regulate one's life according to a personal morality divorced from the demands and compromises required in an emergent social order is doomed. "

20. Special Collections of Gothic Literature

2444. Black, Robert K. "The Sadleir-Black Gothic Collection," An Address Before the Bibliographical Society of the University of Virginia on May 12, 1949. Charlottesville, VA: Pamphlet by the Alderman Library of the University of Virginia, 1949, pp. 1-15.

Consists of a brief preface by Robert Kerr Black ("sometime graduate student and instructor at the University of Virginia" and donor of the collection of Gothic novels), and the body of the pamphlet by Michael Sadleir. With narrative grace, Sadleir recalls the formation of the collection, its contents, its frustrations, its triumphs, and above all, its value from the standpoint of the Gothic bibliophile. Particularly memorable is Sadleir's description of his first glimpse of the Hutchinson private library, the main component of the collection: "I shall never forget the first sight of that astonishing collection. There were, we were told, one hundred and forty packing cases of books, of which a random dozen or fifteen had been unpacked. We were given torches and left to investigate." Of equal charm is Sadleir's remembrance of his locating of the last and lost Northanger novel, The Orphan of the Rhine. "Hutchinson, though he did not know it, had a copy after all."

2445. Mussell, Kay. "Collections and Research Facilities," in Women's Gothic and Romantic Fiction: A Reference Guide, pp. 139-143. (See 0027)

2446. Peck, Louis F. "M.G. Lewis and the Larpent Catalogue." (See 0568)

2447. The Sadleir-Black Gothic Collection, A Mimeographed Pamphlet. Charlottesville, VA: Alderman Library of the University of Virginia, no date, pp. 1-100.

Itemizes and catalogues the unique contents of the Sadleir-Black Gothic Collection, the most remarkable repository of Gothic novels in the world. Contains Gothic fiction in all its forms and rarities. Many of the Sadleir-Black Gothics represent the only known or extant copy of the title. One of the rarest of the rarities is the collection's 4 volume set of Eleanor Sleath's Orphan of the Rhine (1798), the most elusive of the Northanger septet.

2448. Smith, Warren H. "Recent Acquisitions in Gothic Fiction," Yale University Library Gazette, 8 (1934): 109-111.

Records the Yale Library's acquisition of some scarce Gothics. Reflects upon the rarity of many Gothic novels, a scarcity resulting from the fact that the great English libraries such as the British Museum and the Bodleian long considered Gothics unworthy of preservation or collection status.

21. Selected Criticism on Gothic Films

2449. Ackerman, Forrest J. The Frankenscience Monster. New York: Ace Books, 1969.

A collection of informal essays of greatly varying quality memorializing the most famous of film monsters and the gentle monster-man, Boris Karloff. Contributors include Vincent Price, Lon Chaney, Jr., and Christopher Lee. Has assorted still shots.

2450. Amis, Kingsley. "Dracula, Frankenstein, Sons & Co.," in What Became of Jane Austen? And Other Questions. New York: Harcourt, Brace, Jovanovich, 1970, pp. 125-135.

A novelist's assortment of reminiscences, some not so fond, of his addiction to the horror film over a 35-year period of monster watching, from James Whale's 1931 Frankenstein to the high tide of monster films from Hammer Studios in the 1960s.

2451. Aylesworth, Thomas G. Monsters from the Movies. Philadelphia, PA: Lippincott, 1972.

On monster-making and laboratory thingification in the horror film; all of the classic countenances are here.

2452. Beck, Calvin. Heroes of the Horrors. New York: Collier, 1975.

A gallery of grotesques including Lon Chaney, Karloff, Lugosi, and Christopher Lee.

2453. Bedford, Michael and Bruce Dettman, The Horror Factory. New York: Pergamon Press, 1978.

Amateurish stuff on the horror cinema. To be avoided by the serious sutdent of Gothic film.

2454. Boujut, Michel. "Preface and Filmography" to Frankenstein by Mary Shelley. Levallois-Perret (Hauts-de-Seine), France: Cercle du Bibliophile, 1969.

A bibliography of Frankenstein cinema with some remarks on the films' appeal for European audiences.

2455. Bouyxou, Jean-Pierre. "Frankenstein." Lyon, France: Société d'Etudes Recherches et Documentation Cinématographiques, 1969.

Filmography of the Frankenstein craze.

2456. Britton, Andrew. "The Devil, Probably: The Symbolism of Evil," in American Nightmare: Essays on the Horror Film. Ottawa: Canadian Film Institute, 1981, pp. 34-42.

2457. Brosnan, John. The Horror People. New York: St. Martin's Press, 1976.

Concentrates on the horror films of the 1950s and 1960s. Has commentaries on actors, directors, and studios specializing in the craft.

2458. Brustein, Robert. "Reflections on Horror Movies," Partisan Review, 25 (1958): 288-296.

Divides the horror film into three categories: mad doctor, atomic beast, and interplanetary monster. Sees the classic horror film of the thirties and forties as "out of Mary Shelley by the Gothic tradition" and interprets various atomic monsters as "a crude symbol for the bomb itself." Also glances at teenage monsters that "mix the conventions of early horror movies with the ingredients of an adolescent culture."

2459. Butler, Ivan. The Horror Film. New York: A. S. Barnes, 1967; London: A. Zwemmer, 1967.

Chapter 4, "Dracula and Frankenstein" (pp. 33-45), recounts the film history of Mary Shelley's novel in the hands of cinematic fiendmongers. Concludes that "this sorry story of decline merely underlines the fact that, even in a horror film, mechanical ingenuity may offer compensating advantages, but cannot by itself replace imagination." Covers the history of the horror film genre's rise and fall--mostly fall.

2460. Carroll, Noel. "Nightmare and Horror Film: The Symbolic Biology of Fantastic Beings," Film Quarterly, 34 (1981): 16-25.

The essay's purpose is to examine "the basic structures and themes of these timely genres to unravel the symbolic meaning and structure of such figures of medieval superstition as the incubus, vampire, werewolf, devil, and witch." Uses the analytic context of Ernest Jones's On the Nightmare to demonstrate ways in which horror film imagery "corresponds to the construction of nightmare imagery." The films Dracula, Frankenstein, The Exorcist, Jaws, and Close Encounters of the Third Kind are discussed to make the point that "perhaps we can say that horror film fans go to the movies (in the afternoon) perchance to sleep (at night)."

2461. Clarens, Carlos. An Illustrated History of the Horror Films. New York: G. P. Putnam, 1967; Rpt. New York: Capricorn, 1967.

A superlative history of the horror film in all its phases and forms. Has a chapter on German horror cinema called "Doubles Demons, and the Devil Himself, Germany 1913-1932" (pp. 9-36). Covers "Horror, the Soul of the Plot" and "Horror Around the World." At its most effective, the horror film makes a statement about collective fears and anxieties while retaining entertainment value. "Whether horror films set out to scare us or to elevate what scares us to the status of myths, the movies follow peculiar popular taste, or at least try to, inasmuch as they are the products of an industry, and are bound to reflect something of the collective unconscious of their audience." Has a large appendix of casts and credits of horror films (pp. 173-241).

2462. Derry, Charles. Dark Dreams: The Horror Film from Psycho to Jaws. London: Yoseloff, 1977.

Covers the modern horror classics of cinema-Gothic including The Birds and Rosemary's Baby. Identifies three categories of modern horror: "the horror of personality; the horror of Armageddon; the horror of the demonic."

2463. Dillard, R. H. W. Horror Films. New York: Monarch, 1976.

Discusses four landmarks of the horror cinema: James Whale's Frankenstein (1931); George Waggner's The Wolf Man (1941); George Romero's Night of the Living Dead (1968); and Fellini's Satyricon (1969).

2464. Douglas, Drake. Horror! New York and Toronto: Collier-Macmillan, 1969.

The book is precisely what both title and blurb declare it to be: "A hair-raising history of the great monsters of literature and legend--and the horror movies they have inspired, from The Cabinet of Dr. Caligari to the shock films of the 1960's." There is an index and a partial listing of horror films. The chapters of most value to the Gothic researcher are the first four, "The Vampire," "The Werewolf," "The Monster," and "The Mummy." The introductory chapter contains a miniature literary history of horror and offers such flamboyant generalizations as the following: "Although such tales go back to the earliest times--Plutarch wrote of werewolves, and the first true novel of horror, Horace Walpole's The Castle of Otranto, appeared in 1764--the modern tale of horror as we know it today, was formed by an American writer, Edgar Allan Poe."

2465. Edwards, Roy. "Movie Gothick," Sight and Sound, 27 (Autumn, 1957): 16-18.

Published by the British Film Institute. On the astounding financial success of the Hammer Film "Gothicks."

2466. Eisner, Lotte H. The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt. Berkeley, CA: California University Press, 1969.

Describes the German inclination toward mysticism in the horror film. It was the innovative film maker, Max Reinhardt, who best expressed the horrors produced by the feeling of being caught between fighting for change and submitting to authority in the Germany of the late twenties. The only positive feature of democracy during that period was the freedom of artistic expression to be found in filmmaking.

2467. Evans, Walter. "Movie Monsters: A Sexual Theory," Journal of Popular Film, 2 (1973): 353-365.

The typical horror film teems with Freudian symbolism. In psycho-sexual terms, the beasts, superbeasts, and monstrous killers of horror film represent repressed libidinous drives outlawed by civilization but capable of rising from the grave of the unconscious and taking control without warning.

2468. Everson, William K. "Horror Films," Films in Review, 5 (1954): 12-23.

A brisk, personal survey of the author's own favorite roster of horror films. High up on the list is Karloff's rendition of the Frankenstein monster as an object of more pity than terror.

2469. _____. "The Monsters," in The Bad Guys: A Pictorial History of the Movie Villain. New York: Citadel Press, 1964, pp. 94-113.

Frontal shots of Karloff, Lugosi, and Lon Chaney, Jr. in a variety of provocative poses. Depicts Karloff in his classic monster postures to demonstrate why "it was Karloff's monster in Frankenstein, and Bela Lugosi's vampire in Dracula, both of 1931, that set the whole monster cycle in motion so stylishly and so profitably."

2470. _____. Classics of the Horror Film. New York: Citadel Press, 1974.

An album of monsters expanded from Everson's earlier pictorial history in The Bad Guys (see 2469). The Hollywood horror triumvirate of Karloff, Lugosi, and Lon Chaney, Jr. hold center stage.

2471. Frank, Alan. The Horror Film Handbook. Totowa, NJ: Barnes and Noble, 1982.

An eclectic reference source for the horror film complete with credits and casts for hundreds of monster movies. There are summaries supplemented by occasional excerpts from the film reviews.

2472. Gifford, Denis. Movie Monsters. London: Studio Vista, 1969; New York: E. P. Dutton, 1970.

Heavily illustrated album of still shots of the monstrosities of Hollywood and Hammer Gothic compiled by the sometime cartoonist Denis Gifford. Set up under three subdivisions: "Creation, Resuscitation, and Metamorphosis." The entire company of celluloid fiends is on hand in the form of the monster, the golem, the mummy, the zombie, the vampire, the werewolf, the cat, the ape, the beast, the brute, the mutant, the mask. The best aspect of the book is its pictures since the sketchy text often does nothing more than summarize various horror plots.

2473. _____. A Pictorial History of the Horror Films. London: Hamlyn, 1973.

Volume offers approximately 350 plates and ranks as one of the better pictorial compendiums of the genre when compared with the many books of its type.

2474. Glut, Donald F. The Frankenstein Legend: A Tribute to Mary Shelley and Boris Karloff. Metuchen, NJ: Scarecrow Press, 1973.

A universal cataloguing of every known mutation of Frankensteiniana in story, drama, film, radio, television, and even monster kits and toys.

2475. _____. The Frankenstein Catalogue. Jefferson, NC: McFarland, 1979.

A repetition of the bibliography of Frankensteiniana gathered by Glut in The Frankenstein Legend (see 2474).

2476. "Gothic Horror," Parade: A Pageant of Personalities and Events (Sydney, Australia), November, 1958, pp. 38-39.
Brief report on monster madness among Australian film-goers.

2476A. Haining, Peter. The Ghouls. (See 2173)

2477. Hill, Derek. "The Face of Horror," Sight and Sound, 28 (Winter, 1958-1959): 6-11.

2478. Huss, Roy and T. J. Ross. Focus on the Horror Film. Englewood Cliffs, NJ: Prentice-Hall, 1972.
Brings together 25 essays on the Frankenstein film industry and offers a useful bibliography and chronology of the monster phenomenon. One essay is notable for Gothic stage business: Huss's "Almost Eve: The Creation Scene in The Bride of Frankenstein" (pp. 74-82).

2479. Isherwood, Christopher and Don Bachardy. Frankenstein: The True Story. New York: Avon, 1973.
Definitely not the true story but an improvisational film script. Can at least claim the artistic virtue of probing the psychic relationship between maker and creature, an aspect of the story generally ignored by the laboratory melodramas of the horror film versions of Frankenstein which precede it.

2480. Janion, Maria. "Films, Demons, and Romanticism," Polish Perspectives, 18, Number 4 (1975): 57-67.
Transient references to Frankenstein.

2481. Jensen, Paul. "On Frankenstein," Film Comment, 6 (1970): 42-46.
Analysis of acting, staging, and production of James Whale's 1931 Hollywoodization of Mary Shelley's novel.

2482. Kerouac, Jack. "Nosferatu," in Film and the Liberal Arts. New York: Holt, Rinehart, Winston, 1970, pp. 354-357.
On the expressionism of Murnau's silent version of Stoker's novel, Dracula. The film was made in 1922, but there were legal troubles with Bram Stoker's estate. Comments on the acting of Max Schreck as the vampire and on the contemporary cult status of Nosferatu.

2483. Kracauer, Siegfried. "Hollywood's Terror Films: Do They Reflect an American State of Mind?" Commentary, 2 (August, 1946): 132-136.
An explanation of the cultural meanings of the post-war horror films of the late forties. "Nightmares are seen in bright daylight, murderous traps are sprung just around the corner. Everyday life itself breeds anguish and destruction. Thus, the weird, veiled insecurity of life under the Nazis is transferred to the American scene." Studies the following films in the context of this thesis: Shadow of a Doubt; Dark Corner; Lost Weekend; Spiral Staircase;

Gaslight. Concludes that "a civil war is being fought inside every soul; and the movies reflect the uncertainties of that war in the form of general inner disintegration."

2484. Lavalley, Albert. "The Stage and Film Children of Frankenstein: A Survey." (See 1067)

2485. Lee, Walt. Reference Guide to Fantastic Films: Science Fiction, Fantasy, & Horror. Los Angeles: Chelsea-Lee, 1972-1974.

The three volumes of the guide contain 20,000 titles from around the world testifying to the energy of the horror film industry and embracing every kind of cinematic expression in the field. An important research resource for the student of Gothic cinema.

2486. Losano, Wayne A. "The Horror Film and the Gothic Narrative Tradition," Dissertation Abstracts International, 34 (1973): 5221A (Rensselaer Polytechnic Institute).

Appraises the various means by which the horror film "conveys the psychological, sociological, and symbolic content of the Gothic tradition." In tracing the derivation of horror films from the techniques of the literary Gothic, arrives at the conclusion that "in its use of traditional Gothic elements the horror film, like its literary ancestor, has delved into those nightmare fears which filled our early years and into such psychological extremes and motifs as perverted sexual desires, womb fantasies, castration fears, and the emergence of the id."

2487. Mayersberg, Paul. "The Corridors of the Mind." (See 0128)

2488. McConnell, Frank. "Rough Beast Slouching: A Note on Horror Movies," Kenyon Review, 32 (1970): 109-120.

Comments on the new artistic respectability horror films have gained. "With Universal's Dracula and Frankenstein in 1931, a distinctive national mythography and commodity are born simultaneously. The movie monster is both more crudely materialistic and more infantile than Mary Shelley's articulate and anguished creation. The star, Karloff, is clearly too good for his vehicle."

2489. Naha, Ed. Horrors: From Screen to Scream. New York: Avon, 1975.

An illustrated glossary of horror and science fiction films giving details of plot, direction, and cinematic history. The reference is especially useful for technicalities of production and for the horror films of the 1930s and 1940s.

2490. Nestrick, William. "Coming to Life: Frankenstein and the Nature of Film Narrative," in The Endurance of Frankenstein: Essays on Mary Shelley's Novel, eds. George Levine and U. C. Knoepflmacher. Berkeley, CA: California University Press, 1979, pp. 290-315.

Discusses the special power of the film medium for ren-

dering the Frankenstein story a "heterocosm, a completed and fixed other world." Despite crudities, the 1931 Frankenstein of James Whale has its unequalled moments such as the climax of the film "when the Monster and his creator are trapped in a windmill, in a series of shots taken through the rotating spokes of gears."

2491. Pattison, Barrie. The Seal of Dracula. New York: Crown, 1975; London: Lorrimer, 1975.

Aimed chiefly at the popular monster market. "Traces the history of cinematic vampires from Nosferatu to the present-day ghouls of Terence Fisher and Mario Bava."

2492. Pirie, David. A Heritage of Horror: The English Gothic Cinema 1946-1972. London: Gordon Fraser, 1973; New York: Avon, 1973.

An illustrated history of celluloid terrors in the United Kingdom coupled with an attempt to distinguish "English Gothic cinema" from America's Frankensteins and Germany's Caligaris. Pirie remains aware of the influence of the Gothic novel and uses this background to argue in behalf of the literary fidelity of many English Gothic films. Along with Hammer Film's contributions to the British horror film, includes commentaries on the work of John Gilling, Vernon Sewall, and Michael Reeves. Has a selective filmography.

2493. _____. The Vampire Cinema. Feltham, England: Hamlyn Group, 1977.

An illustrated history including posters and numerous still shots of the vampire film. Film criticism is adequate but minimal.

2494. Prawer, Siegbert Salomon. Caligari's Children: The Film as Tale of Terror. New York: Oxford University Press, 1980.

A good recent critical study of the alliance of horror and expressionism in German cinema. Considers Germany's Caligari and America's Frankenstein cinematic archetypes. "Caligari is not only a part of a national cinema which drew on the Gothic, Romantic, and Expressionist traditions of German literature. It is also part of a developing international genre: the cinematic tale of fantastic terror, popularly known as the 'horror movie.'"

2495. Riccardo, Martin. Vampires Unearthed: The Vampire and Dracula Bibliography of Books, Articles, Movies, Records, and Other Material. (See 2340)

2496. Roth, Lane. "Dracula Meets the Zeitgeist: Nosferatu (1922) as Film Adaptation," Literature/Film Quarterly, 7 (1979): 309-313.

On the artistic eminence of the "Schauerfilm," Nosferatu. "Nosferatu, the first transliteration of Stoker's novel to film, with its deletion of the Van Helsing character and its revised demise of the vampire, has been seen as an expression of the German Zeitgeist. Surely no subsequent English or American version of Dracula is so much the product or symptom of moral malaise and social psychological Angst."

2497. Schweitzer, Darrell. Lovecraft in the Cinema. (See 1778)

2498. Sevastakis, Michael G. "Death's Love Songs: The American Horror Film (1931-1936) and Its Embodiment of Romantic Gothic Conventions," Dissertation Abstracts International, 40 (1979): 2308A-2309A (New York University).

"Examines in depth 16 horror films and their relation to Romantic Gothic literary conventions, mainly, but not solely found in works dating from the eighteenth and nineteenth centuries. Deals with four conventions predicated on fictional literary models dealing with the villain-hero as Necrophile, Modern Prometheus, Symbol of Destiny, and Tormented Hero." Chapter 3 of the study is devoted to Mary Shelley's Frankenstein and its cinematic aftermath.

2499. Silver, Alain and James Ursini. The Vampire Film. New York: Wiley, 1972; Rpt. San Diego, CA: A. S. Barnes, 1976.

A survey and filmography of the vampire film from Murnau's Nosferatu to the modern proliferation.

2500. Stewart-Gordon, James. "Durable Dracula--Beloved Fiend of the Horror Circuit." (See 1248)

2501. Todd, Janet M. "The Class-ic Vampire," in The English Novel and the Movies, ed. Michael Klein. New York: Frederick Ungar, 1981, pp. 197-210.

On Murnau's Nosferatu. Discusses the first vampire film as a model of technique and action for later vampire movies and as the link between Stoker's novel and all later cinematic accumulations of the count and his legend.

2502. Twitchell, James. "Frankenstein and the Anatomy of Horror." (See 0848)

2503. Underwood, Peter. Horror Man: The Life of Boris Karloff. London: Drake, 1972.

Has an appendix showing all of the films in which Karloff appeared. A well-documented and sympathetic biography of "a self-effacing, well-mannered, very English gentleman whose private life had little or nothing in common with the gruesome roles he so often played."

2504. Waldman, Diane. "Horror and Domesticity: The Modern Gothic Romance Film of the 1940's," Dissertation Abstracts International, 42 (1982): 4627A (University of Wisconsin).

A feminist viewing of the horror film. States its cultural thesis as follows: "These films are a representation of powerlessness and subservience within, and occasional resistance to a partriarchal family structure. Modern Gothic articulates in narrative form the fears, distrust, and suspicion women in a patriarchal culture have of men."

2505. White, Denis. "The Poetics of Horror: More Than Meets the Eye," Cinema Journal, 10 (1971): 1-18.

2506. Willis, Donald C. Horror and Science Fiction Films: A Checklist. Metuchen, NJ: Scarecrow Press, 1972.
A non-annotated register reflecting the prodigious blossoming of the horror film since James Whale's 1931 Frankenstein and Tod Browning's Dracula. Probably can stand as the best filmography of the genre during its classic phase. Has approximately 4400 titles sometimes accompanied by a synopsis and production data.

2506A. Wilson, William. "Riding the Crest of the Horror Craze." (See 2259)

2507. Wolf, Leonard. "In Horror Movies, Some Things Are Sacred," New York Times Book Review, April 4, 1976, pp. 6-7.
Asks the question, "What is there in the horror film that makes it such attractive fare?" and answers, "But if the films offer fear, they also mitigate the terror by connecting it to tradition. The films treat the great pageants and the great rituals of human existence as if they were still urgent."

2508. Wood, Robin. "Burying the Undead: The Use and Obsolescence of Count Dracula," Mosaic: A Journal for the Interdisciplinary Study of Literature, 16, Numbers 1-2 (1983): 175-187.
A comparative history of two film versions of Stoker's novel, Murnau's expressionist film of 1922 and John Badman's version of 1979. Says that "Dracula is the product of Victorian sexual repressiveness; over 90 years later, we are still trying to exorcise him. What Badman's film finally proves is that it is time for our culture to abandon Dracula and pass beyond him, relinquishing him to social history."

LIST OF JOURNALS

The following is a list of all journal, Festschriften, and essay collections referenced, along with standard acronyms of the titles of the journals.

Acta Philologica (Rome, Italy) (APh)
American Book Collector (ABC)
American Imago: A Psychoanalytic Journal for Culture, Science, and the Arts (AI)
American Literary Realism, 1870-1910 (ALR)
American Literature: A Journal of Literary History, Criticism, and Bibliography (AL)
American Notes and Queries (AN&Q)
American Quarterly (AQ)
American Scholar (ASch)
American Transcendental Quarterly (ATQ)
Anglia: Zeitschrift für Englische Philologie
Annales de la Société Jean-Jacques Rousseau
Annual Reports (Doshiba Women's College, Japan)
Apollo
Architectural Design and Construction
Architectural Review
Archiv für das Studium der Neueren Sprachen und Literaturen (Archiv)
Ariel: A Review of International English Literature (ArielE)
Arizona Quarterly (ArQ)
Armchair Detective: A Quarterly Journal Devoted to the Appreciation of Mystery, Detective, and Suspense Fiction (ArmD)
Atlantic Monthly
Author and Journalist

Ball State University Forum (BSUF)
Blake Newsletter
Book Collector (BC)
Bookman

Books at Brown (BBr)
Boundary 2: A Journal of Postmodern Literature (Boundary)
Braunschweiger Anglistische Arbeiten
Browning Newsletter
Bucknell Review: A Scholarly Journal of Letters, Arts, and Science (BuR)
Bulletin de Bibliophile et Bibliothecaire
Bulletin de la Société d'Etudes Anglo-Americaines des XVIIe et XVIIIe Siècles (BSEAA)
Bulletin of Bibliography (BB)
Bulletin of Research in the Humanities (BRH)
Bulletin of the Faculty of Arts, Fuad I University
Bulletin of the National Taiwan University
Bulletin of the New York Public Library
Byron Journal (ByronJ)

Cahiers Irlandais (Villeneuve d'Ascq, France) (CahiersI)
Caliban (Toulouse, France)
Calibano (Rome, Italy)
Canadian Journal of Irish Studies (CJIS)
Canadian Review of Comparative Literature (CRCL)
Catalyst
CEA Critic: An Official Journal of the College English Association (CEA)
Centennial Review (East Lansing, Michigan) (CentR)
Chu-Shikoka Studies in American Literature (SALit)
Cinema Journal
Cithara: Essays in the Judeo-Christian Tradition
Colby Library Quarterly (CLQ)
College Art Journal
College English (CE)
College Language Association Journal (CLAJ)
College Literature (CollL)
Colloquia Germanica, Internationale Zeitschrift für Germanische Sprach-und Literaturwissenschaft (CollG)
Colophon
Colóquio/Letres (Colóquio)
Colorado College Publications
Columbia University Forum
Commentary
Comparative Drama (CompD)
Comparative Literature (CL)
Comparative Literature Studies (CLS)
Connoisseur
Conservative Review
Contemporary Review (London, England) (ContempR)
Cornhill Magazine
Costerus: Essays in English and American Language and Literature
Count Dracula Society Quarterly (Los Angeles, California)
Criticism: A Quarterly for Literature and the Arts (Detroit, Michigan)
Cthulhu Calls

Daedalus: Journal of the American Academy of Arts and Sciences
Dalhousie Review (DR)
De Kalb Literary Arts Journal
Delta: Revue du Centre d'Etudes et de Recherche sur les Ecrivains du Sud aux Etats-Unis (Montpellier, France) (DeltaES)
Dial
Dickens Studies Newsletter (DSN)
Dickensian
Discourse
Dissertation Abstracts (DA)
Dissertation Abstracts International (DAI)
Dublin Magazine
Durham University Journal (DUJ)
Dutch Quarterly Review of Anglo-American Letters (DQR)

Early American Literature (EAL)
Edinburgh Review
Eighteenth Century: Theory and Interpretation (ECent)
Eighteenth-Century Life (ECLife)
Eighteenth-Century Studies (ECS)
Eire-Ireland: A Journal of Irish Studies (St. Paul, Minnesota) (Eire)
Encounter (London, England)
English (London, England)
English Journal (EJ)
English Language Notes (ELN)
English Literature in Transition (1880-1920) (ELT)
English Miscellany: A Symposium of History, Literature and the Arts (EM)
English Studies: A Journal of English Language and Literature (ES)
Enlightenment Essays (Chicago, Illinois) (EnlE)
Erasmus Review: A Journal of the Humanities (ErasmusR)
ESQ: A Journal of the American Renaissance (ESQ)
Essays and Studies (E&S)
Essays by Divers Hands (EDH)
Essays in Arts and Sciences (EAS)
Essays in Criticism: A Quarterly Journal of Literary Criticism (Oxford, England) (EIC)
Essays in Literature (Macomb, Illinois) (ELWIU)
Etudes Anglaises: Grande-Bretagne, Etats-Unis (EA)
Etudes Irlandaises (Villeneuve d'Ascq, France) (EI)
Etudes Littéraires (ELit)
Euphorion: Zeitschrift für Literaturgeschichte (Heidelberg, West Germany)
Europe: Revue Littéraire Mensuelle
Extrapolation

Farrago
Feminist Studies (FSt)
Fiddlehead
Figaro Littéraire
Film Comment
Film Quarterly

Films in Review
Folio Magazine
Folklore (London, England)
Folklore Forum (FForum)
Forum (Houston, Texas) (ForumH)
Four Quarters
French Review: Journal of the American Association of Teachers of French (FR)

Genre
Georgia Review (GaR)
German Quarterly (GQ)
Germanic Review (GR)
Germanisch-Romanische Monatsschrift (GRM)
Gids
Gothic: The Review of Supernatural Horror Fiction (Baton Rouge, Louisiana)
Graduate Student of English

Harper's Magazine
Hartford Studies in Literature (HSL)
Harvard Studies and Notes in Philology and Literature
Haunted: Studies in Gothic Fiction
Henry James Review (Baton Rouge, Louisiana) (HJR)
Hiroshima Studies in English Language and Literature (HSELL)
History Today
Horizon Magazine
Hudson Review (HudR)
Human Behavior
Humanities Association Review (HAB)
Huntington Library Quarterly (HLQ)

Illinois Studies in Language and Literature (ISLL)
Insula: Revista Bibliografica de Ciencias y Letras
International Fiction Review (IFR)
International Journal of Women's Studies (IJWS)
Irish University Review (IUR)
Izraz: Casopis za Književnu i Umjetničku Kritiku (Sarajevo, Yugoslavia)

Jahrbuch der Deutschen Schiller-Gessellschaft (JDSG)
Journal of Comparative Literature
Journal of English and Germanic Philology (JEGP)
Journal of English Literary History (ELH)
Journal of Narrative Technique (JNT)
Journal of Popular Culture (JPC)
Journal of Popular Film
Journal of Women's Studies in Literature (JWSL)
Journal of the Australasian Universities Language and Literature Association: A Journal of Literary Criticism, Philology, and Linguistics (AUMLA)
Journal of the Eighteen Nineties Society (JENS)
Journal of the History of Ideas (JHI)

Journal of the Royal Institute of British Architects
Journal of the Warburg and Courtauld Institutes (JWCI)

Kansas Quarterly (KanQ)
Keats-Shelley Journal: Keats, Shelley, Byron, Hunt and Their Circles (KSJ)
Keats-Shelley Memorial Bulletin (KSMB)
Kenyon Review (KR)

L'Esprit Créateur (ECr)
Lamar Journal of the Humanities (LJHum)
Library: A Quarterly Journal of Bibliography (Library)
Library Chronicle (Philadelphia, Pennsylvania) (LC)
Life and Letters
Life Magazine
Listener
Literary Review: An International Journal of Contemporary Writing (LitR)
Literatur
Literatur in Wissenschaft und Unterricht (Kiel, West Germany) (LWU)
Literature and Psychology (L&P)
Literature/Film Quarterly (LFQ)
Littérature
London Magazine
London Times Literary Supplement (TLS)
Long Room
Lovecraft Studies (West Warwick, Rhode Island)

Malahat Review: An International Quarterly of Life and Letters (MHRev)
Manchester Review
Mankato State College Studies
Markham Review (MarkhamR)
Marsyas
Massachusetts Review: A Quarterly of Literature, the Arts, and Public Affairs (MR)
Massachusetts Studies in English (MSE)
Mercure de France
Metropolitan Museum Studies
Midwest Folklore
Midwest Quarterly: A Journal of Contemporary Thought (Pittsburg, Kansas) (MQ)
Milton and the Romantics (M&R)
Minnesota Review (MinnR)
Minotaure
Mississippi Folklore Register (MissFR)
Mississippi Quarterly: The Journal of Southern Culture (MissQ)
Mitteilungen der E. T. A. Hoffmann-Gesellschaft (MHG)
Modern Age
Modern Fiction Studies (MFS)
Modern Language Notes (MLN)
Modern Language Quarterly (MLQ)

Modern Language Review (MLR)
Modern Language Studies (MLS)
Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature (MP)
Monatshefte: Für Deutschen Unterricht, Deutsche Sprache und Literatur
Mosaic: A Journal for the Interdisciplinary Study of Literature
Ms. Magazine
Music and Letters (M&L)
Mystery and Detection Annual (Beverly Hills, California) (MDAC)

Names: Journal of the American Name Society
Nathaniel Hawthorne Journal
National Library of Wales Journal (NLWJ)
Nauchy Trudy Kubanskogo
Neophilologus (Groningen, Netherlands) (Neophil)
Neue Rundschau (NRs)
New England-Boston Sunday Globe
New England Quarterly: A Historical Review of New England Life and Letters (NEQ)
New Literary History: A Journal of Theory and Interpretation (NLH)
New Mexico Highlands University Journal (NMHUJ)
New Mexico Humanities Review
New Statesman
New York Folklore Quarterly (NYFQ)
New York Literary Forum (NYLF)
New York Review of Books (NYRB)
New York Times
New York Times Book Review (NYTBR)
New York Times Magazine
Newsweek
Nineteenth-Century Fiction (NCF)
Nineteenth-Century French Studies (NCFS)
Nineteenth Century Theatre Research (NCTR)
Notes and Queries (N&Q)
Nouvelle Revue Française (NRF)
Novel: A Forum on Fiction (Providence, Rhode Island) (Novel)
Nyctalops (Albuquerque, New Mexico)

Occult Review
Odyssey: A Journal of the Humanities (Ody)
Old Wedgewood
Orbis Litterarum: International Review of Literary Studies (OL)

Pacific Coast Philology (PCP)
Papers of the Bibliographical Society of America (PBSA)
Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature (PPL)
Paragone: Revista Mensile di Arte Figurativa e Letteratura
Partisan Review (PR)
Pennsylvania Magazine of History and Biography (PMHB)
Personalist

Perspective
Philological Quarterly (PQ)
Poe Newsletter (PoeN)
Poe Studies (PoeS)
Polish Perspectives (PolP)
Prairie Schooner (PrS)
Proceedings of the New Jersey Historical Society
Publications of the Modern Language Association of America (PMLA)

Quadrant (Sydney, Australia)
Quarterly Review
Queen's Quarterly (QQ)

RE: Artes Liberales (ReAL)
Reader's Digest
Reading and Collecting
Recherches Anglaises et Américaines (RANAM)
Renascence: Essays on Value in Literature
Rendezvous: Journal of Arts and Letters (Pocatello, Idaho)
Research Studies (Pullman, Washington) (RS)
Review of English Studies: A Quarterly Journal of English Literature and the English Language (RES)
Revue Anglo-Américaine
Revue Germanique
Revue d'Histoire Littéraire de la France (RHL)
Revue de Littérature Comparée (RLC)
Revue de Paris
Revue des Langues Vivantes (RLV)
Revue des Lettres Modernes (RLM)
Revue des Sciences Humaines
Rochester Review
Rocky Mountain Review of Language and Literature (BRMMLA)
Romance Notes (RomN)
Romantist (Nashville, Tennessee)

Science-Fiction Studies (SFS)
Scottish Literary Journal (ScLJ)
Serif (Kent, Ohio)
Sewanee Review (SR)
Siculorum Gymnasium (SGym)
Sight and Sound
Slavic and East European Journal (SEEJ)
Society of Architectural Historians Journal
South Atlantic Bulletin: A Quarterly Journal Devoted to Research and Teaching in the Modern Languages and Literatures (SAB)
South Atlantic Quarterly (SAQ)
South Carolina Review (SCR)
Southern Folklore Quarterly (SFQ)
Southern Humanities Review (SHR)
Southern Literary Journal (SLJ)
Southern Quarterly: A Journal of the Arts in the South (SoQ)
Southern Review (SoR)
Southwest Review (SWR)

Sphinx: A Magazine of Literature and Society (Regina, Canada)
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